Kine WEEKLY

MAINTAIN PRESENT QUOTA SAY PRODUCERS

See page 3

"the film is a triumph for the star . . .

. . . there's no holding her back when she has her fling . . .

. . . she is strikingly attractive in a one-piece bathing suit . . .

. . . she does a tipsy scene that is excruciating . . .

. . . she does a pratt-fall with true Sennett technique . . .

. . . she dances the rumba as if her hips had never left Cuba"

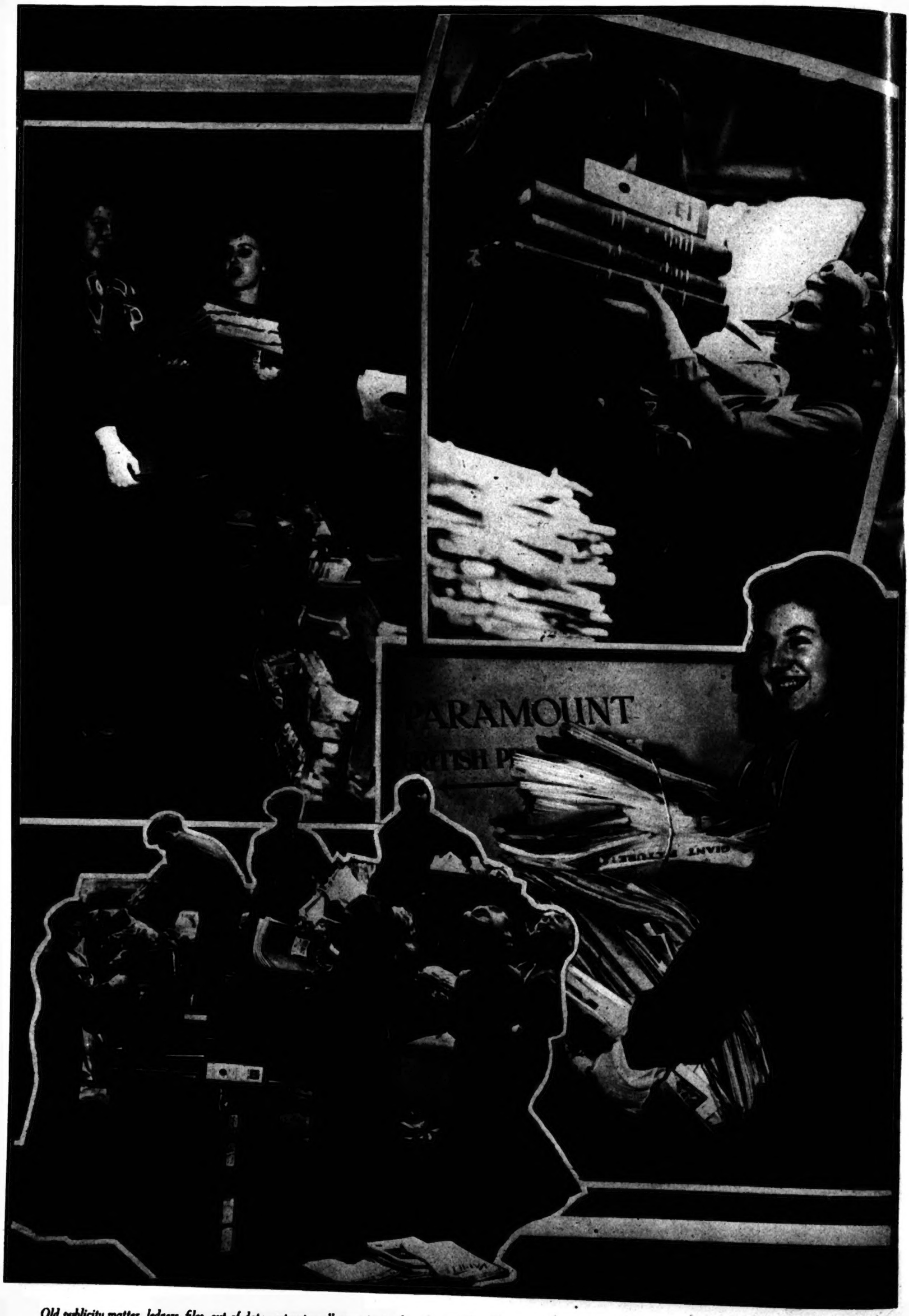
—*Variety*

CAN THIS BE *Garbo?*

TWO-FACED WOMAN

WILL SHOW YOU—SOON!

PARAMOUNT LEADS PAPER-CHASE



Old publicity matter, ledgers, files, out-of-date contracts—all are grist to the salvage mill. Here, as an example to the Trade, are some pictures taken at the Plaza, Haymarket, illustrating the way in which a big kinema enterprise contributed effectively to the war effort by sending waste paper to the repulpers, and, at the same time, cleared its files and bookshelves of material which has outlived its usefulness

ODEON AND A.P.P.H. RESULTS
See page 22

Kinematograph WEEKLY
No. 1806 Thursday, November 27, 1941. Vol. 297

PLAGUE OF APPEALS C.E.A. PROTESTS
See pp. 8, 17, 18, 21

TRADE DIVIDED ON QUOTA POLICY

Exhibitor Reduction Opposed

PRODUCERS DEMAND "NO CHANGE"

THE proposal for the reduction of the quota provisions of the Films Act has alarmed British producers, who declare that unless the percentage is maintained, production will show a still further decline.

THIS ARGUMENT IS ADVANCED IN A LETTER TO THE BOARD OF TRADE FROM THE BRITISH FILM PRODUCERS' ASSOCIATION, WHICH REBUTS THE C.E.A. REPRESENTATIONS THAT EXHIBITORS ARE UNABLE TO FULFIL THE EXISTING QUOTA OF 17½ PER CENT. FOR FEATURES AND 15 PER CENT. FOR SHORTS, URGING AN ALL-ROUND REDUCTION ON THEIR BEHALF.

It is understood that the Cinematograph Films Council, influenced by the C.E.A. claim, advocates the pegging of the quota to the statutory minimum of 15 per cent. for features and 12½ per cent. for shorts.

It is pointed out by the KINE. Lobby correspondent that the Cinematograph Films Council appears to have been influenced by an appeal made by the Cinematograph Exhibitors' Association earlier in the year pointing out the difficulty of obtaining the requisite amount of British feature film of entertainment quality which would enable exhibitors to meet their quota requirements

The statutory minimum to which reduction of quota could be made is 20 per cent. for renters and 15 per cent. on exhibitors for features. Short films minimum is 15 per cent. on renters and 12½ per cent. on exhibitors.

British Producers' Protest

A letter deploring any change being made in the quota provisions of the Cinematograph Films Act has been sent by the British Film Producers' Association to the Board of Trade this week, setting out the grounds for the contention that the quota should neither be raised nor lowered.

This follows upon the decision of the Cinematograph Films Council at its meeting on Wednesday of last week to recommend the reduction of British quota both for renter and exhibitor.

No Change Demand

In this communication the British Film Producers' Association states:—

"A majority decision taken by the Cinematograph Films Council on November 19 to advise you that an all-round reduction in the quota should be instituted has been noted by this Association. As you may be aware, this Association had previously decided to press for a policy of 'no change'—that is to say, that the quota should neither go up for the next period as laid down in the 1938 Act, nor be reduced.

"In view of the advice now given by the Cinematograph Films Council, the matter has again been considered by this Association, and it has been, by a majority, agreed to reaffirm its previous decision, and to communicate with you on the matter.

"The reasons which have led the Association to take this attitude are:—

"(1) That although it is true that fewer films will be available than in recent years, the number to be issued is still substantial.

"(2) That there is a fear on the part of the producers that unless the percentages laid down in the Act for the current period are at least maintained, the number of British films will show a still greater decline.

"In any case, the matter could be reviewed later on in the light of the position actually disclosed.

"We take the opportunity to remind you that both running time and the cost of a film count towards fulfilment of exhibitors' and renters' quota requirements respectively. Exhibitors could thus comply with their quota by showing a film for a longer period than might normally be the case.

"We have accordingly to request that you will be good enough to consider these arguments before coming to a decision."

Report Received

The matter was raised in the House of Commons on Tuesday, when Neil McLean

Continued on page 36, col. 2

BELFAST TO APPLY FOR C.E.A. MEMBERSHIP

White Cinema Club as a Social Centre

The decision of Belfast exhibitors to apply for membership of the C.E.A. and to form a Northern Ireland branch will not mean the extinction of the White Cinema Club, which will henceforth revert to its original purpose of dealing with the social and benevolent work of the Industry.

The President of the Northern Ireland Branch will be J. D. Russell, manager of the Ritz, Belfast. The title of president rather than that of chairman is to be used in view of the importance of the branch and its comparative separation from the parent body.

There will be no definite appointment of delegates to General Council meetings, but members of the branch who are in England on business may act as delegates from Northern Ireland at General Council meetings.

In its annual report, submitted to the meeting on Tuesday, the Northern Ireland Amusement Caterers' Association White Cinema Club refers to the decision to join the C.E.A. in the following terms:

At the last meeting of its financial year, a recommendation by the committee that we join the C.E.A. as a body was carried unanimously. This is looked upon as the most important decision in the history of the Trade in Northern Ireland, and brings us into line with every other section of the Trade as well as greatly increasing our status.

The White Cinema Club has done good work, but it is sincerely felt that with the ever-increasing problems, problems which will be still greater after the war, we must become a really business and not a social organisation.

By joining the C.E.A. we are assured of the greatest support and recognition it is possible to get, and in addition it must not be overlooked that not only do we retain our autonomy but in dealing with problems peculiar to Northern Ireland we have the backing of our colleagues in Great Britain.

It should be pointed out that the social side in which all sections of the Industry have hitherto co-operated as well as the Benevolent Fund will still be carried on by all sections of the Trade.

Kinema Conditions

At the November meeting of the Folkestone and District Chamber of Trade, the secretary reported on a recent decision to investigate working conditions in local kinemas. He said that he had interviewed some of the operators. In some kinemas wage conditions were satisfactory, but in two they were not. He hoped to be able to report regarding the latter at the next meeting.

Sir George Wilkinson, Lord Mayor of London, 1940-41, who has accepted the invitation to become chairman of the Conciliation Board of the kinema industry for the London area

KINEMA RESULTS AND THE PASSING OF DIVIDENDS

Questions Being Asked by Shareholders

By Our City Editor

THE passing of ordinary dividends by the three major circuits has been criticised by shareholders. In the following article the contrast between the financial procedure adopted by these groups and the independents is indicated by the "Kine." City Editor.

UNLESS I am very much mistaken, Oscar Deutsch will have to answer a good many questions at the annual meeting of Odeon Theatres, Ltd., next Tuesday about the non-payment of an ordinary dividend.

All three of the big kinema groups have now decided to pass ordinary dividends for the past year, although in each case sufficient was earned to make at least a small payment.

These decisions have in each case been made because of the uncertainties of the war position.

But a curious commentary on these decisions is that the majority of the independent companies, and certain subsidiaries of the big groups, have, where earnings have been sufficient, not hesitated to pay dividends.

The following illustrates the position:—

BIG GROUPS

Company.	Last Financial Year Earned on ord. per cent.	Paid per cent.
A.B.P.C.	11.9	Nil
Gaumont-Brit.	5.2	Nil
Odeon	20	Nil
Independents and Subsidiaries		
A.P.P.H.	1.7	3
Blackpool Tower	20	20
Gtr. Scala (B'ham)	8.7	6
Majestic	3.2	4
Metropolitan	—	1.2/13*
P.C.T. Construct.	4.3	4
P.C.T.	11.9	15
Sheff and Dist.	12.8	10

* Arrears for 1935.

In the case of A.P.P.H., it will be noticed that the dividend of 3 per cent. was paid, although earnings were only 1.7. This year's 3 per cent. dividend compares with 2 per cent. for the previous year, when earnings were 7.2 per cent.

Blackpool Tower dividend of 20 per cent. compares with 17½ per cent. for the previous year, when earnings were also 17½ per cent.

Majestic is another which actually paid out more than earned, like Provincial Cinematograph Theatres, a subsidiary of the Gaumont group.

Apart from the somewhat confused thinking indicated by these decisions, it is curious that the big groups, with their dispersed interests, have decided not to take a risk of paying dividends, whereas the smaller groups, with only one or a few kinemas, have decided to give shareholders the benefit of the doubt.

In the case of the Odeon, for instance, shareholders can hardly be blamed if they ask why, if as the result of the worst blitz

Continued on page 36, col. 3

Producers Plan New Constitution

TO MEET WIDER NEEDS

An attempt to strengthen the British Film Producers' Association by including all companies concerned in film productions is to be made shortly, following the adoption of the new draft constitution which has been under consideration and is now in its final stages.

The draft will be discussed at the association's meeting to be held to-day, and if approved, copies will be sent to companies who are non-members together with an invitation to join the association. Following the receipt of replies, the necessary steps will be taken.

It is hoped by this means to make the association fully representative of producing interests in this country.

KINEMA OPENINGS

Activity in Coastal Areas

Various reopenings of kinemas which have been closed are reported as having taken place or are imminent.

Chief among these are the conversion to kinema uses of the Theatre Royal, Bognor, by H. T. A. Philpot, of Coventry, whose theatres in that city were so badly punished in a recent blitz.

Others are the Cinema, Chislehurst, shortly opening under the control of Cripps and Fletcher, of Tonbridge, and the Picture House, Broadstairs, by H. Salt.

Lou Morris has recently reopened the Regal, Margate, and R. E. Richards is opening the Kinema, St. Leonards, next week. The Gaiety, Eastbourne, will reopen shortly.

SERVICE FILM PRODUCTION

Pinewood and Wembley in Use

THE proposed scheme for the co-ordination of Government film production, including the making of factual, propaganda, records and security films, involves the reopening of one stage at the Pinewood studios and the use of the Wembley plant.

Service film units, including the R.A.F., Army and the M. of I., and ultimately the Royal Navy, will be concerned in the scheme, which, it is proposed, will function under the committee representing the Services concerned, and Ian Dalrymple, of the Crown Film Unit, which is already meeting at the M. of I. each week.

Plans already completed include the production of feature-length films, directly sponsored by the various Services, and in which only members of the Forces will take part, as was the case in "Target for To-Night" and in the current production by the Crown Film Unit of "Coastal Command."

It is understood that the apportionment of production has been decided as follows:—

At Wembley the Army Film Unit will concentrate on training films; at Pinewood, the Crown Film Unit, hitherto at Denham, will continue with its specialised productions. The Pinewood stage, cutting and recording rooms will also be used by the R.A.F. and, ultimately, the Navy, and, in certain circumstances, by the Army.

Although the M. of I. will be associated with the scheme it is contended that the new arrangements will not supplant the present production procedure in regard to its five-minute propaganda shorts.

At present, Wembley studios are housing the Soviet War News Film Agency under Ivor Montagu, and it is not yet apparent if this unit will continue there or operate at another plant. Pinewood's use is at the moment confined to the recording and dubbing theatres, which were reopened when the office and theatre block at Denham was gutted by fire following enemy bombing.

Bonus for Circuit Managers

Managers of the Gaumont-British circuit are to receive a bonus of 12½ per cent. on their salaries from December 1.

It will be recalled that Odeon managers have already been granted two separate bonuses of 7½ per cent. and 10 per cent., respectively, which puts them still in advance of their confrères on the older company, and there is as yet no evidence that they will receive an addition in conformity with the G.-B. rise.

No announcement has yet been made regarding managers with the A.B.C. circuit.

Several of the G.-B. managers, interviewed on the subject, have expressed keen appreciation of the gesture, which is by no means premature in view of the bonuses already granted to weekly-paid staffs to meet the rise in the cost of living (which, it is pointed out, affects managers no less than their subordinates).

Ark Royal Men Home
BRITISH MOVIETONE NEWS

KINEMATOGRAPH WEEKLY

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SOFT HEARTED SHOWMEN

WE feel it is hardly necessary to restate the active patriotism of the kinema Industry—every organisation and authority knows how enthusiastic and loyal are our reactions when those frequent demands are made for help.

It is flattering to know the exhibitor is looked upon as "little friend of all the world," and he knows he deserves the reputation. And it is just a little bit embarrassing when one appeal treads upon another's heels so fast that the kinema is expected to let its own legitimate business be pushed on one side. And this is what is happening.

No reasonable appeal secretary can resent the objection raised by the C.E.A. to collections in kinemas—in the long run both sides would eventually suffer. But there is no limit to the miscellaneous demands made upon screen time, and while we have worked for the recognition of the kinema as a public amenity we shall have to ration our gratis service or we may run the risk of sickening the public.

We know that a certain amount of screen time is freely given for national propaganda films; that local requests for Air Raid Precaution pictures and announcements are increasing in frequency; it is hard—and by no means wise—to turn a deaf ear to the hospitals and other worthy objects; and all the itme we feel we are straining the indulgence of our patrons.

If a provincial kinema man is asked to allow a speaker to come and address his audience, after he has a lready given time for an official film, he may make the effort but it is at the cost of his good faith with the public, who after all, are paying to be amused, and not to be harangued.

And yet it is so far from the tradition of a showman to give a refusal that unless he knows he is acting in concert with his brother exhibitors all over the country he may overstrain the patience of his customers rather than run the risk by being considered an unhelpful churl.

No doubt in the long run the two sides of his nature—the desire to be considered an eager and willing public servant and the more humdrum necessity of running an organisation on business lines—will come together harmoniously, yet unless he keeps a sense of proportion he will inevitably offend his customers or his shareholders.

Circumstances of to-day, therefore, demand a national guiding line which can be used to systematise the help which the kinemas gladly give and at the same time to afford a mark beyond which they will not be expected to pass.

Given a definite ruling which would apply to all kinemas in the C.E.A., it would be far easier for a man to say he was bound by his national Association than to turn down an application as his own responsibility. We know this has been tried in the past and to a considerable extent it succeeded; the weak spot about it was the habit of throwing the awkward cases open to the discretion of the individual members, and as a result the value of an overriding constitutional policy was materially reduced.

It is necessary for us to see the common-sense of establishing and adhering to a definite rule which will operate without too much of the flavour of "permissive" legislation. Every member of the C.E.A. really wants to have something to lean against in these cases, so that what help he can give to national causes he should be able to give ungrudgingly.

Long Shots

SIR GEORGE WILKINSON — HELD UP AT LISBON —"W.V.S." FOR U.S.—WARNER'S BOOST "TARGET"—TWO FILM NOVELISTS DEAD—SO THIS IS PARIS

THE hint in these notes last week that a person of considerable eminence would accept the position of Chairman of the Conciliation Board of the Kinema Industry in the London district, can now be unveiled. He is Sir George Henry Wilkinson, Bart., immediate past Lord Mayor of London.

SIR GEORGE WILKINSON, who is 56 years of age, has been a City Alderman for eight years, was Sheriff in 1931-32. He is greatly interested in hospital work, being a Governor of Bart's, King's College and St. Thomas's, a member of the council of Bart's Medical College, and a vice-president of the Royal General Dispensary. He is also Almoner of Christ's Hospital School.

WITHOUT a plentiful supply of patience, the journey from America to England by Clipper becomes almost unendurable. A letter from Lisbon dated November 15, told men that Isidore Ostrer, although travelling with priority, had been waiting there since the previous Monday (November 10) and had the prospect before him of another eight to ten days.

HE is reported as having all but concluded a big deal involving a million or two between English and American television interests, and was hoping that the importance of the deal would enable his Lisbon stay to be ended soon.

H. G. WELLS, Jack Beddington and Arthur Elton, of the M. of I. Films Division, Arthur Hudson, of the American Red Cross, and Arthur Christianson, Editor of the *Daily Express*, a host of American journalists and several officers of the women's services, were guests of Mary Welch, American journalist and representative of *Life* and *Time* in this country, at a party she held at the G.-B. Private Theatre on Monday night.

THE occasion was the first screening of a two-reel Verity film production, "W.V.S.," for the commentary of which Mary Welch was responsible. The film, directed by Louise Birt, is a worthwhile production showing all the varied activities of the Women's Voluntary Service. It will not be seen in this country as it was made to show Americans how this voluntary army of a million women cheerfully and efficiently perform thousands of different tasks to help the war effort. I learn that this is Mary Welch's first attempt at commentating. Her accent is so pleasant and convincing that I am sure it will not be her last.

THERE has been some criticism in the Press of the fact that the films distributed by the British Council abroad do not contain rip-roaring propaganda of the Goebbels type. The British Council has other views. It feels that a propaganda of ideals is as necessary as the more obvious, vigorous proclamation of national superiority, and there is at least something to be said for the subtle presentation of an England carrying on "Business as Usual" during a world-shocking war.

WHERE vigorous propaganda is needed is by another medium altogether—the newsreel—as the KINE. so strongly urged a month or so ago, and the film of the Target for To-night" type.

SPEAKING of "Target for To-night" and the accusation that America had not exploited the film as it deserved. I was glad to see that Warner Bros., who are distributing the film in U.S., made its presence known in the *Motion Picture Herald*, by a double-spread ad., giving laudatory opinions from critics of all types. Warners have never been behindhand in this respect, and Harry Warner's known love for this country has over and over again been evidenced.

GEORGE SCHAEFFER, whose position as RKO-Radio President has been strengthened by full authority being given, plus a new contract

FROM America, by courtesy of Quigley Publications, I have news of Pierre Autré, who before the war was Parisian correspondent of the KINE, and who had many friends in the film Industry over here. Pierre, who was, of course, in the French Army, was in the general retreat in June, 1940, finding himself in Carcassone, from which he went back to Paris in August of last year.

AFTER a few weeks of unemployment, M. Harlé, his former chief at *La Cinematographie Française*, was alllowed by the authorities to publish an official Trade paper, *Le Film*, of which Pierre became managing editor. He has also been appointed Press representative for the Comite d'Organisation de l'Industrie Cinematographique, whose duty is to reorganise the whole of the French film Industry in contact with the German authorities. Thirty feature films have been produced in Paris and 25 in unoccupied France.

"TEDDY" HINGE'S use of the unexpected phrase to lighten the sterner of his criticisms, has been commented on before in this column. He was discussing with marked disfavour at his recent branch meeting, an exhibitor who, without consulting his confreres, had written to a Union secretary offering "time-and-a-half" or, if that wasn't satisfactory, "double time" for Sunday work. "We must see what can be done to dissuade this gentleman," he said, "from giving away so generously the money which obviously and properly belongs to Sir Kingsley Wood."

AN interesting reminiscence came to light when, at the Bristol branch C.E.A. meeting last month, the practice was started of collecting donations from members for the benefit of the C.T.B.F. George Rees, to whose lot it fell to take round the box recalled that when he was secretary of th branch, 26 years ago, a branch Benevolen Fund was formed, and he adopted the pla of collecting pennies from members at eac meeting. In those days members befor leaving used to put a penny on the table fo the Fund. So history repeats itself.

PAUL SOSKIN'S new production, "Th Day Will Dawn," looks like becomin one of the most provocative films o recent years. The Norwegian village ha sequence after the occupation, with swastik plastered walls and the Fuhrer's portra glaring at everybody, got under the skins o the Norwegians taking part, who felt lik picking up the thick copies of "Mein Kampf," and hurling them at the portrai as well as smashing up the hall and settin about the "Nazi" troops.

DEVELOPMENTS in Libya give George King's picture, "The Anzacs Ride Again," a touch of topicality. George King is back this week on the floor after another ten-day spell in bed with gastric 'flu. He returned too soon to the office before, as partner John Stafford had also been laid low, and George did not want any hold-up on the Anzac script.

THIS British Aviation epic of the heroic Anzacs, is a grand successor to "The First of The Few," which Leslie Howard has well in production at Denham, and both these films are a tribute to the courage and imagination of the King-Stafford partnership.

FULL marks should be awarded to British Lion for cashing-in on the new Ration Books. The latest groups of Trade show tickets have been distributed in the form of a Ration Book—with the inscription on the cover, "Your New Entertainment Ration Book (for Registered Showmen only). Turn to pages 3, 4, 5, 6, 7 and 8 for your latest entertainment coupons." The design incorporates the well-known dual trade mark. Inside the back page is divided into imitation coupons, and six forthcoming Trade show tickets are stitched in the centre. Paper rationing prevents complete imitation of the ordinary ration book, but the idea certainly got over well.

A GARBO film has fallen under the ban of the U.S. Legion of Decency, her latest, "Two-faced Woman." The grounds of objection are the immoral and un-Christian attitude to marriage; impudently suggestive scenes, dialogues and situations, and suggestive costumes. But the Will Hays' office has passed it, and the Legion of Decency's protest may not be upheld.

TWO world-famous names are in this week's obituaries—P. C. Wren and Andrew Soutar. Wren's great story "Beau Geste" provided the screen in old silent days with one of its masterpieces, in which Noah Beery had one of his most striking rôles. In it, too, was Ronald Colman, whose personality links up the two writers.

FOR it was in the film version of Andrew Soutar's "The Snow of the Desert." written during service in France in the last war, that Ronald Colman played his first small part in films. Soutar's work in addition to novels and one-act plays included many film scripts.

ON Saturday next, the Red Cross Penny-a-Week Fund, the ordinary man and woman's own Red Cross effort, is two years old. Founded to enable wage-earners and small-salaried workers to combine with their fellows in making regular collective contributions to the Red Cross and St. John, it began its career with the blessing of the T.U.C. and the British Employers' Confederation, and its success was assured from the start. The first week's collection amounted to no more than £65, but at the end of 12 months the people's pennies had produced £400,000. During the second year more than double that amount has been contributed, and the tempo is steadily increasing.

TO-DAY, contributions are averaging £25,000 a week, which means that some 6,000,000 men and women are taking part. More than 40,000 employers, too, are giving valuable help by providing facilities for their workers to make regular weekly contributions.

A TEN-YEAR-OLD boy, with the reputation of visiting the kinema every day in the week, found himself the centre of surprise at Darlington Juvenile Court, when charged with trespassing on the railway. His mother said she allowed him to do so in order to ensure him keeping out of bad company.

THE STROLLER.

U.A. BOARD: FURTHER DETAILS

KINE. New York Cable from *Motion Picture Daily*

***EDWARD RAFTERY** is President of U.A. on a temporary basis, retaining his Law practice and General Counsel post. He is to be U.A. President for one year with no contract. Gradwell Sears, Distribution Vice-President, may name Carl Leserman, former Warner Assistant to Haskell Masters' post (Western Sales Manager); George Bagnall, former Korda Manager, is now Executive Head of U.A. production. It is expected there will be an increase in U.A. release schedule following reorganisation of management. Walter Wanger may return.*

***HASKELL MASTERS** resigns from his position as U.A. Western Sales Manager and becomes head of new Canadian Odeon circuit, also Empire Universal, Toronto.*

***THE LEGION OF DECENCY** condemned only seven of 521 films reviewed the year ending October. The new Garbo film is among those condemned.*

***THE DIVISION** of the $20,000,000 British withdrawal for the ensuing year has been delayed by Loew's opposing the apportioning formula. Last year the formula was on percentage gross billings in England. Loew's opposed it then, but was overridden by arbitration; the organisation now insists on a formula based on net earnings, not billings.*

***THE FORMAL CLOSING** is expected this week of the long-term deal for T. J. Connors, Eastern Sales Manager of M-G-M, becoming Assistant to Sidney Kent, Twentieth-Fox President. It is understood the change is with the consent of Nicholas Schenck, M-G-M President. This is one of the most important executive changes in the Industry for a long time.*

***GEORGE SCHAEFER**, it is understood, is getting full authority as President of RKO-Radio, plus a new contract in Board of Directors. In realignment of company policies, Joseph I. Breen is continuing as Studio head.*

Close-Ups

By

— Screencomber —

DICK THE DUPER

FILM executives have been terrorised by a series of warnings reading, "You are the target for to-night." Scotland Yard has now come to the conclusion that these warnings are the work of "Dick the Duper." As a result a trap was set, and a detective, complete with an empty film case, lay in wait in Wardour Street and captured a suspicious person the other evening.

"Are you 'Dick the Duper'?" the captive was asked. "No," came the answer, "just one of his dupes."

Scotland Yard believes it has found a new line of investigation since the news came through that Wart Winkleheim had recently secured an important position with the Ministry of Supply.

"Our knowledge of Mr. Winkleheim," said a high official, "is such that we can expect some highly unorthodox methods from the Ministry now that he has joined it."

JUST IN CHEST

Though poverty isn't a joke
And finances may be adjusted;
Though Mae West claims she's flat broke,
She'll never claim that she's flat busted.

TOPICALITIES

THE Ministry of Information has once more crashed through with an up-to-date minute topicality called "The Charge of the Light Brigade."

This is not the famous epic of that rip-roaring hero of horse, 'plane, and bow and arrow; that portrayer of all that is brave and chivalrous in British history; that indefatigable screen fighter Errol Flynn; no, sirs, this is a scoop.

Made by B and C away back around 1912, this great Ministry offering shows the fighting in the Crimea. The German Panzer divisions are made to look a whole lot silly with their new-fangled methods, as compared with the glorious traditions of British heroism when "Stormed at with shot and shell, someone made a mistake, but what' t' hell."

With their customary initiative the Ministry are rushing the film out so that its topicality will not escape picturegoers. A special corps of steamrollers has been engaged to rush the copies out to the kinemas.

FILM ACTING

IT seems that having gained a reputation as a great actor or actress on the screen, you must immediately take steps to debunk yourself. Then comes the glorious publicity splurge, "Laughton Does the Conga," "Garbo Stands on Her Head," or "Barrymore Eats His Hat." Almost any of these would guarantee an Academy Award.

CAVIARE CRISIS

PROFESSOR MONJA DANISCHEWSKY, C.C.C.C.C.C. (Caviare Consultant on the Critics' Circle Caviare Crisis) reports further progress with his experiments at his secret caviare laboratories at Ealing. The professor has been working on a new formula which produces a square caviare bead. The advantage is that packing is easier and less shipping space is required in transporting the raw caviare to these islands.

Added advantage is that it does not possess the escapist complex of the rounded variety and will not easily roll off the plate or sandwich when much valuable eating and drinking time is used up searching under the carpets or chairs for the fugitive caviare.

M. Danischewsky has developed a new method of caviare detection. A critic attached to the searcher by collar and chain is put on the scent. Whenever caviare is detected within a mile radius, the critic makes a peculiar whinnying noise giving sure evidence of the proximity of the elusive black pebbles. The chain must be fairly substantial, as the critic, when the provoking aroma of caviare reaches his hot, quivering nostrils, may become uncontrollable. Agitation noticeable among critics these days is put down to their perturbation as the Nazi troops near the Caviare Belt, with all its implications of an added caviare famine.

PRODUCTION SENSATION

A SENSATION has been caused in production circles by the anouncement of a new film which will have nothing whatever to do with aeroplanes. The new company formed to make this interesting experiment claims that it will receive absolutely no co-operation from the R.A.F. The story will, in fact, be about a coal mine, and unless they can rewrite the story there will be no necessity to introduce a 'plane so far below ground.

Naturally the R.A.F. is offended that it should not be called in on the making of a British picture, and it is possible questions will be asked in the House. Until then, plans are going ahead for this truly revolutionary film. It will be titled "All Our Aircraft Are Missing" or "The Burst in the Flue."

Live News Wanted in Newsreels

EIRE EXHIBITOR STATES PATRONS' DEMAND

THE better presentation of news by means of the film forms the subject of a letter from a Dublin exhibitor, who discusses the situation from the point of view of Eire, which was the subject of comment in the KINE of October 30 and Nov. 6.

The writer of the letter, Maurice Baum, is general manager of Dublin Cinemas, Ltd., managing director of Roxy Cinemas, Ltd., and proprietor of the Picture House, Bray.

In Eire, he writes, since the outbreak of the war, all news is subjected to a very rigid censorship and no war news of any description is allowed into the newsreels, consequently the subject matter is curtailed considerably more than elsewhere.

Three newsreel companies, Movietone, Gaumont and Pathé, pool their total newsreel importations each bi-weekly issue and supply the exhibitor with an issue which is known as the Eire News. These companies, in addition, employ a resident cameraman who supplies "local" news.

Various topics have been covered by the resident cameramen, and considering the restricted matter at their disposal, as an exhibitor I consider they have made a good job of it, introducing a variety of subjects and covering a wide field. However, we are suffering from a number of ills, to use a phrase in the letter of D. M. Vaughan, "characterised by duplication of stereotyped news items drawn from a limited field of subjects," probably even more so than in England.

I have read the letter from the Newsreel Association with interest, and whilst a great deal of the matter contained therein would not apply to this country I feel that I must agree that "The main function of the kinema Industry is to present news in an entertaining way."

The reaction of the public in Eire to the subjects contained in the newsreels convince me that our "local" items covered by the resident cameramen are much more entertaining and appealing than 90 per cent. of the remainder of the reel because the entertainment and the news value are not there.

I have, however, noticed that when current events which appear in the world Press are included, interest is sustained throughout the showing, which leads me to the conclusion which I have always maintained, that a newsreel must deal in News, and my definition of news is an incident that interests and entertains the greatest number of people.

Just in the same way as a feature film has its star names to draw the public so must a newsreel have its star items of extensive interest.

I feel that your article was both timely and effective and the lead and suggestions contained therein, and in the letters of your correspondents, should be pursued and appreciated as an effort to further the entertainment and instruction value of the newsreel.

"SEAMAN LASKIER"

Will Not Appear in Pathe Film

In our issue of November 13 we published in all good faith a paragraph on "The Battle of the Atlantic" in which we stated that Seaman Frank Laskier would appear in the picture now preparing for production at the A.R.P.C. studios at Welwyn.

We are now informed by Mr. Laskier's agents that this statement is without foundation as he has no intention of appearing in any film whatever unless possibly he makes a brief appearance in order to aid the war effort in some way. It is pointed out that it is not his desire to exploit any publicity he has received as the result of his actions in the course of his duty in any such manner.

£25 for C.T.B.F.

As the result of the carnival ball organised by Wally Baker, at the Empress, Heaton Norris, Stockport, the sum of approximately £25 was raised for the C.T.B.F.

REPUBLIC ASSUMES MAJOR STATUS

S. W. SMITH
Managing director of British Lion

Elected Member of A.M.P.P.

ROMANCE OF INDUSTRY

OFFICIAL recognition of Republic as a major producing company has been given by the decision that Association of Motion Picture Producers (Hays Office Hollywood Affiliate for Producers) composed of the nine members of the Major studios, had invited Republic to to become its 10th fully-fledged member.

The announcement was made to S. W. Smith, managing director of British Lion who handle Republic products in this country, in a cable from H. J. Yates, head of Republic, whose rapid rise to major status constitutes an outstanding romance of the Industry.

It was as recently as 1935 that Herbert J. Yates banded together four large independent film companies—Mascot, Republic, Monogram and Liberty—under the trade name of Republic.

Seventeen franchise holders with thirty-nine distribution offices in key cities throughout the United States and Canada controlled sales to around 3,500 theatre accounts during its initial year.

Good Theatre Accounts

In 1936, Mr. Yates placed M. J. Siegel in charge of Republic productions in Hollywood. In 1937, James R. Grainger was placed in charge of the sales organisation in New York. Under the Grainger regime, Republic has acquired all eight of the original franchises, and to-day company owned franchises control 70 per cent. of the total gross income. Theatre accounts to-day total between 7,500 and 9,000.

In 1939, Republic purchased the Mack Sennett Studios, which had been inherited from Mascot, along with 38 adjacent acres. Well over $3,000,000 have been expended in physical and technical improvements.

To-day, Republic's feature product compares favourably in quality with that of any other major company.

$9,000,000 for Production

The spectacular rise of the company is best pointed out by the following: In 1935-36, the first year of the Company's existence, $3,000,000 were expended on the entire year's

Continued on page 22

OWNERS TO HOLD LICENCES

Sequel to Middlesbro' Quandary

A decision which Middlesbrough Watch and Licensing Committee took at their meeting last week (November 20) will surmount a difficulty which arose in regard to the transfer of a kinema licence in the town recently, and which caused some excitement.

They decided that in future the transfer of kinema licences shall be made to the owner or occupier of the premises, and not to the manager (as has been the practice). Transfers will be made *en bloc* at the end of the licensing year to owners and occupiers.

Because licences had to be transferred to managers and not to the owners of kinemas, the Odeon, Middlesbrough, was placed in a quandary recently through the alleged sudden termination of the services of its manager.

The Stipendiary Magistrate at the police court refused to grant the application of the deputy manager for the transfer of the licence on the grounds that it was a matter for the Watch Committee and not the police court.

Despite the decision of the magistrate, however, the kinema opened. In consequence, the police visited the kinema and ordered it to be closed down.

The Watch Committee the following day granted the application of the deputy manager, and the kinema was able to reopen.

INSURANCE OF COMMODITIES

War Risks Insurance Act, 1939—Part II

The Board of Trade has, with the approval of the Treasury, decided that, in respect of the period beginning December 3, 1941, and ending March 2, 1942, the rate of premium payable under any policy of insurance issued under the Commodity Insurance Scheme shall continue to be at the rate of 7s. 6d. per cent. per month.

Manchester Watch Committee has decided to recommend that kinemas in the city be permitted to open on Christmas Day on similar conditions as last year.

WHAT THE SCREEN *OUGHT* TO SHOW

The view that the exciting film should be cold-shouldered was expressed by Ald. Frank Nicholson, chairman of the Executive Committee of Durham County Association of Boys' Clubs, addressing the Lad's Council of the Association at Durham.

He said he condemned films that had no object other than providing exciting amusement.

In the very early stages of the Industry films of educational interest were produced pictures which it was thought would revolutionise education, but these soon disappeared and were replaced by films based on the lines of Wild West shows.

Commending films which had educational and news values, he suggested that the public should take a hand in deciding the class of picture to be produced by giving the cold shoulder to those that simply aim at providing exciting amusements, and placing them in the same class as the once-termed penny dreadfuls.

POSTER RESTRICTION PROTESTS

Concession Inapplicable to Kinemas

Protests from both users and printers of posters against recent restrictions have been forwarded to the Ministry of Supply, which has been asked to receive deputations. Recent concessions made by the Ministry do not affect the kinema advertiser, it is stated.

The C.E.A. is likely to be represented upon the deputation to put forward the special case of the exhibitor.

A concession made by the Ministry postponing the application of the restriction on the number of posters used to advertise any one programme does not apply to kinema posters, it is stated, but only to posters advertising "live" shows.

The concession made by the Ministry of Supply suspends until February 1, 1942, the operation of prohibition against the exhibition of more than ten posters "in the case of entertainments of a stage play or a musical entertainment."

Meanwhile, the case against restriction is argued by means of a special circular to printers which states that the consumption of paper for entertainment posters was before the war less than 1 per cent. of that used by newspapers. No licences for poster paper have been issued for some months, although stocks of newsprint enough for 18 months are in hand.

The estimated amount of paper required to give adequate poster publicity to every house of entertainment in the United Kingdom is 33 tons per week.

The concession made to theatres should be extended to kinemas for the reason that the kinema changes its programme every three days and needs to announce its fare widely; the theatre, except in the case of touring companies, can use the same poster for weeks on end.

A Week's Mileage

FILM ENTERTAINMENT FOR THE SERVICES

Some idea of the work entailed and of the distances travelled by mobile kinema units supplying the Forces with film entertainment may be gathered from the following table supplied by Ben Henry, Cinema Officer of the Department of National Service Entertainment.

It relates to a single week in October, the latest week for which full information is available, some time having necessarily to elapse before figures can arrive from outlying parts of the country, such as the Orkney and Shetland Isles.

SUMMARY OF MOBILE KINEMA ACTIVITY. FOR WEEK ENDING OCTOBER 11

	Number of Units	Performances	Attendance	Mileage
N.A.A.F.I. Owned Vehicles	23	157	30,191	6,445
N.A.A.F.I. Special Shows	—	2	—	—
Sound Services, Ltd.	45	332	53,155	13,319
Travelling Films, Ltd.	6	37	5,465	1,566
Totals	74	528	88,811	21,330

APPROXIMATE AVERAGES.

Performances per week	Attendances per show	Mileage per week
6 ...	219 ...	280
7 ...	169 ...	296
6 ...	152 ...	261

PAPERING THE HOUSE

Sittingbourne kinemas are accepting waste paper as a part of admission prices as their part in a local drive for the collection of paper.

London Trade Show Diary

OFFERINGS TO BE SCREENED BETWEEN THURS., NOV. 27, AND WED., DEC. 3

Thursday

Blood and Sand (*20th-Fox*)

Century Theatre. 10.30 a.m. and 2.30 p.m.

Cast: Tyrone Power, Rita Hayworth, Linda Darnell, Nazimova, Anthony Quinn, J. Carrol Naish, John Carradine, Lynn Bari, Laird Cregar. **Director:** Rouben Mamoulian.

The blazing pageantry of Spain provides the colourful background for Tyrone Power's most powerful role.

Based on the world-famous story by Vicente Blasco Ibanez, the film is packed with thrilling action, and all the fire, the power and thrilling romance of the immortal novel has been captured in the screen version. The bullfight sequences are said to be unmatched for drama, suspense and action by anything yet screened.

Tyrone Power plays the key role of a fearless death-defying matador, the same part that first brought Rudolph Valentino to screen fame. He is torn between love of his beautiful wife and the fatal charm of an alluring temptress.

The poverty-stricken youth dreams of carrying on the traditions of his father, the famous toreador. Forced to leave home to escape police action for assaulting a noted bullfight critic, who insulted the memory of his beloved father, he returns from his wanderings ten years later and showers his mother with gifts, makes possible his sister's wedding and weds his childhood sweetheart.

He soon becomes the greatest matador in Spain, but one afternoon at the arena catches the eye and fancy of a beautiful porcelain-hearted siren, with whom he falls madly in love and neglects his wife. Public disfavour follows when his wife leaves him, and another hero replaces Tyrone in the bull ring. The fickle Rita Hayworth also discards him, and Tyrone is determined to stage a comeback to win her favour again.

Miraculously regaining his old skill and courage, he makes a brilliant showing in the ring, and once more wins the acclaim of the crowd, but is fatally gored.

Suspicion (*RKO-Radio*)

Cambridge Theatre. 2.30 p.m.

Cast: Cary Grant, Joan Fontaine, Sir Cedric Hardwicke, Nigel Bruce, Dame May Whitty, Isabel Jeans, Heather Angel, Auriol Lee, Reginald Sheffield, Leo. G. Carroll. **Director:** Alfred Hitchcock.

Mystery, romance, told in an arresting new way, forms the basis of "Suspicion," in which Cary Grant and Joan Fontaine are co-starred.

With a modern English setting, the film revolves around the hectic wooing and hasty elopement of a wealthy, sheltered girl who doesn't learn until after the honeymoon that the man she married is a penniless ne'er-do-well.

She is wildly in love with him that nothing can shake her loyalty—not even apparently convincing evidence that he is a murderer as well. But when she believes that he is about to make an attempt on her life, the girl makes plans to leave him.

How the strange situation eventually works out and its breath-taking conclusion, mark the end of a fascinating production directed in brilliant style by Alfred Hitchcock. Sir Cedric Hardwicke, Dame May Whitty, Heather Angel, Nigel Bruce, Auriol Lee and Reginald Sheffield play supporting roles in "Suspicion," which was adapted from the famous novel, "Before the Fact," by Francis Iles.

This Woman is Mine (*G.F.D.*)

G.-B. Private Theatre. 2.30 p.m.

Cast: Franchot Tone, John Carroll, Walter Brennan, Carol Bruce, Nigel Bruce, Paul Hurst, Frank Conroy, Leo G. Carroll, Abner Biberman, Sig Ruman, Morris Ankrum, Louis Mercier, Philip Charbert, Ignacio Saenz, Ray Beltram, Charles Judels. **Director:** Frank Lloyd.

A spectacular saga of the sea, set in the early nineteenth century, when New York was a picturesque small township, and John Jacob Astor was making a fortune by trading in furs.

Most of the action transpires on board a grand old sailing ship, the *Tonquin*, which sets out for the wilds of Oregon, *via* the Horn. The skipper is an irascible martinet, so that when he discovers a girl stowaway on board his anger can be imagined.

The narrative depicts the love of three men for this attractive feminine intruder, the winner being a once-timid shipping clerk who finds himself swashbuckling with the best of them before the adventurous voyage is over.

Needless to say, the seascapes are magnificent, and the climax packs terrific power, the *Tonquin* being blown sky high with dynamite while a mob of bloodthirsty redskins are trying to take over command.

Friday

Man at Large (*20th-Fox*)

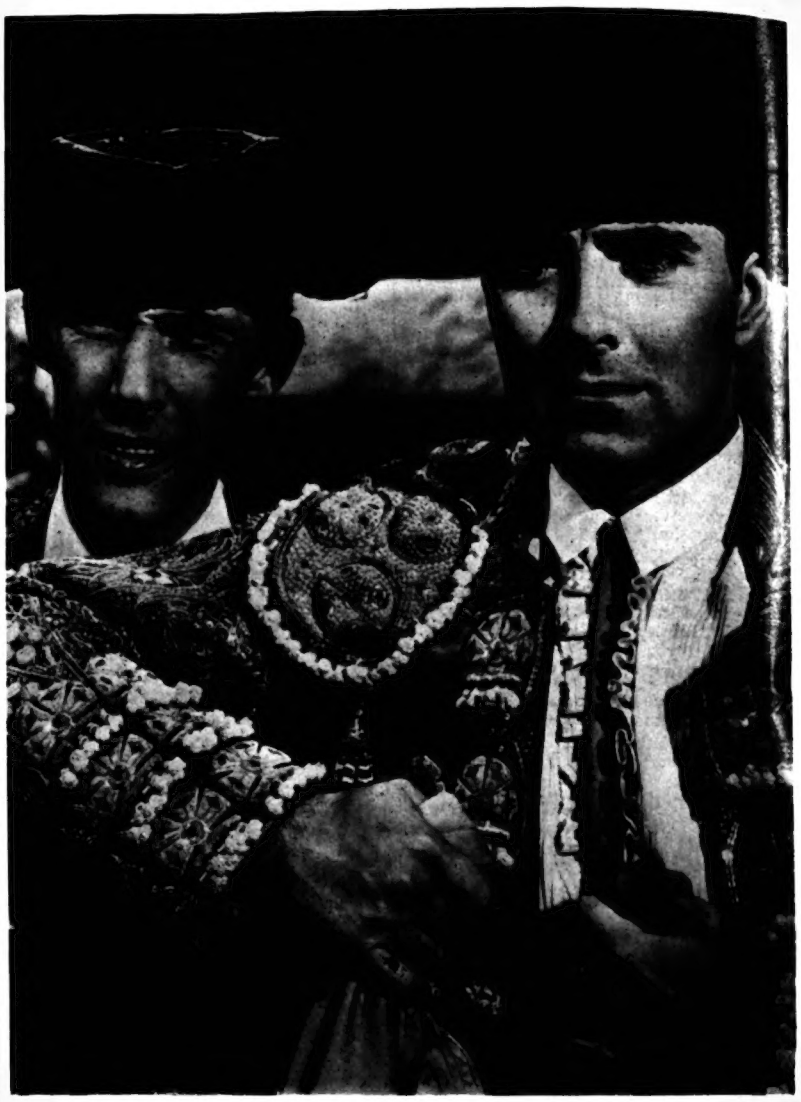
Century Theatre. 10.30 a.m. and 2.30 p.m.

Cast: Marjorie Weaver, George Reeves, Richard Derr, Steve Geray, Milton Parsons. **Director:** Eugene Forde.

Thrilling story of the exploits of America's secret-service men—with exciting action to the fore as G-Men grab spy suspects.

Marjorie Weaver plays a New York newspaper receptionist who seeks to become a reporter. Accidentally she becomes a horrified witness to a murder. Persuading her managing editor to assign her to the case, she is sent to the Canadian border along with many other reporters. She chases round the various haunts of German spies and haunts members of the American and British intelligence services in her endeavours to solve the mystery and obtain a scoop for her paper.

Full of breath-taking suspenseful action as the leaders and agents of opposing secret service systems battle it out, with Marjorie Weaver uncovering the responsible party in a spine-chilling climax.



Tyrone Power as he appears in BLOOD AND SAND, in which he is supported by Linda Darnell and Rita Hayworth. (20th Century-Fox)

Cary Grant and Joan Fontaine in SUSPICION (RKO-Radio). Sir Cedric Hardwicke, Dame May Whitty and Nigel Bruce are in the supporting cast

The Devil's Pipeline (*G.F.D.*)

G.F.D. Private Theatre. 10.30 a.m.

Cast: Richard Arlen, Andy Devine, Jeanne Kelly, James Flavin, Francis McDonald, Mala, John Eldredge, Eddy Waller. **Director:** Christy Cabanne.

Another of the popular series of action dramas co-starring Richard Arlen and Andy Devine. They are seen as a couple of investigators in the employ of a big oil concern. Certain irregularities have been occurring at the company's East Indies depot, and the two sleuths are sent to find out the cause of the trouble.

Disguised as sailors, they land jobs with the firm's manager, but are framed into a brawl, and sentenced to penal servitude—working in the oilfields. It is soon apparent to the investigators that this is the method by which most of the labour is secured by the crooked manager, and they set about changing the state of affairs. It takes several charges of nitro to bring matters to a satisfactory conclusion, but everything ends happily.

Jeanne Kelly is the girl who finds romance with Arlen, who lands the manager's job for himself at the fade-out.

Moonlight in Hawaii (*G.F.D.*)

G.F.D. Private Theatre. 2.30 p.m.

Cast: Jane Frazee, Leon Errol, Mischa Auer, Johnny Downs, Sunnie O'Dea, Marie Montez, Marjorie Gateson, Richard Carle, Elaine Morey and the Merry Macs, Ted and Joe McMichael, with Mary Lou Cook. **Director:** Charles Lamont.

This gay musical has a plot revolving round the efforts of a vocal quartet to make good on the air. The leader of the foursome gets himself a job as a tourist guide, and smuggles his three associates to Honolulu.

A feud between a canning king and a pineapple magnate is responsible for the quartet receiving their big chance, which they seize with alacrity, scoring a bumper success.

The music is among the high spots, of course, with the famous Merry Macs on top form in a fine repertoire.

Hawaiian backgrounds have all the exotic atmosphere that patrons have come to expect as part and parcel of the Honolulu belt, and a pleasing romance blossoms in these highly propitious surroundings, Jane Frazee and Johnny Downs looking after that side of the proceedings, while Mischa Auer, who appears as a band leader, also gets smitten, teaming up for the matrimonial stakes with Marjorie Gateson.

Signs of the Times

THE MAGAZINE OF THE SCREEN

Show it — it pays!

South American George (*Columbia*)

Cambridge Theatre. 2.15 p.m.

Cast: George Formby, Linden Travers, Enid Stamp Taylor, Felix Aylmer, Herbert Lomas, Jacques Brown, Mavis Villiers, Muriel George, Eric Clavering, Ronald Shiner, Alf Goddard, Beatrice Varley, Charlie Paton, Gus MacNaughton. **Director:** Marcel Varnel.

George Formby's first big comedy for Columbia is claimed to be easily the funniest and best Britain's number-one box-office star has ever made. The story presents Formby in the role of an operatic "extra" who is suddenly called upon to take the place of the show's temperamental and absentee star whom he happens to resemble. George, in fact, has to play three roles in the picture. He is hapless George Butters, a lad with operatic ambition but no ability; the impersonator of the temperamental star; and the star himself.

The real complications begin when George has to endure the necessity of appearing in "Rigoletto" for which he has neither the Italian tongue nor the trained tenor voice. These operatic sequences are said to be filled with some of the cleverest and most original "gags" which Formby has ever put over in a film.

Linden Travers is the star's new leading lady in the picture, her role being that of the publicity agent for the temperamental operatic star. It is she who persuades Formby to impersonate the star in order to prevent the latter from losing his contract. Enid Stamp-Taylor is prominently cast in the role of an effusive prima donna who does an operatic death scene with George on the stage, which is said to be one of the laughter high-lights of the production.

Four brand-new hit numbers are put over by George Formby in the film, with the aid, of course, of his inevitable ukelele.

Monday

Last of the Duanes (*20th-Fox*)

Century Theatre. 10.30 a.m. and 2.30 p.m.

Cast: George Montgomery, Lynne Roberts Eve Arden, Francis Ford, George E. Stone, William Farnum. **Director:** James Tinling.

Considered by many to be Zane Grey's most exciting story, it is an action-packed drama of the men who lived dangerously among the backgrounds of the lawless Texas frontier.

The tale revolves round the adventures of George Montgomery, who avenges his father's murder and is forced to flee to the

Continued on next page

Deanna Durbin, who stars with Charles Laughton in IT STARTED WITH EVE (General Film Distributors)

London Trade Shows

Continued from preceding page

Monday—continued

open country and become an outlaw. Pursued by the Texas Rangers, and hated by the bandits, he trades shots with the toughest of them. Fastest man on the trigger he heads to Texas where he is befriended by Eve Arden, a saloon entertainer.

After several gun battles, which set the stage for the smashing climax with his blazing six-shooters, he rescues a neighbour's daughter, the lovely Lynne Roberts, and successfully clears himself of the crimes of which he has been accused.

Swing That Cheer (G.F.D.)

G.F.D. Private Theatre. 10.30 a.m.

Cast: Tom Brown, Robert Wilcox, Andy Devine Constance Moore, Ernest Truex, Margaret Early, Raymond Parker, Samuel S. Hinds, Stanley Hughes, Doodles Weaver and David Oliver. **Director**: Harold Schuster.

Youthful high spirits and all the robust vigour of the football field pack "Swing That Cheer" with lively entertainment quota.

Briefly, the story tells of a bitter enmity that springs up between two students who share the same room. This feud develops to such a pitch that when they go out to play in a big football game they are at deadly loggerheads, so that the school and coach are well nigh ruined.

The picture has some attractive settings that take in the college, a night-club, newspaper office, dressing-rooms and football field locales.

Judy Goes to Town (British Lion)

Cambridge Theatre. 2.30 p.m.

Cast: Judy Canova, Francis Lederer, Raymond Walburn, "Slim" Summerville, Astrid Allwyn, Eddie Foy, Jnr., Alma Kruger, Hugh O'Connell, "Chick" Chandler, Paul Harvey, Nora Lane, Gerald Oliver Smith, Wendell Niles, Vince Barnett. **Director**: Joseph Santley.

Judy is presented as a quiet country maiden who unwittingly owns a strip of valuable Manhattan real estate—which becomes all the more valuable when the United Broadcasting Company, through an error, trespasses one foot on her property in the building of their new skyscraper.

Judy is unaware of her ownership of the property until two of the company's directors, in the persons of Raymond Walburn and Eddie Foy, Jnr., come to try to buy her possession. She always wanted to live in a big city, and she means to take advantage of her opportunity to do so, moving her uncle Lem—played hilariously by Slim Summerville—and herself, together with a consignment of pigs and chickens to the centre of Manhattan's business district.

Francis Lederer portrays the suave and charming nobleman, glib of tongue, but frayed of cuff, who sues for the affections of Judy with one eye on her personality and charm—and the other on her inheritance.

Lederer is commissioned by Walburn at £1,000 to try to make Judy sell her property. Faced with the prospect of either paying £500 back alimony to his ex-wife or going to jail, Francis Lederer is naturally very eager to undertake Walburn's proposition.

The action follows thick and fast from this point, with a multitude of laughs leading to a hilarious dénouement.

Burma Convoy (G.F.D.)

G.F.D. Private Theatre. 2.30 p.m.

Cast: Charles Bickford, Evelyn Ankers, Frank Albertson, Cecil Kellaway, Willie Fung, Keye Luke, Turhan Bey, Truman Bradley, Ken Christy, C. Montague Shaw, Harry Stubbs, Chester Gan, Vyola Vonn. **Director**: Noel M. Smith.

Turbulent Burma Road provides a first-class setting for this drama, which presents Charles Bickford in the role of a two-fisted lorry driver who is engaged in the perilous job of getting supplies of arms and ammunition to the hard-pressed Chinese.

He is about to hand in his resignation and retire to his native Kansas, when his younger brother is murdered, so he stays on, hoping to bring the killer to justice. By so doing Bickford becomes involved in a scheme whereby Japanese spies hope to capture a large convoy of lorries by means of paratroops, but the plot is foiled.

There is no lack of good, red-blooded excitement in the course of the action, which packs a gripping climax in which the two opposing factions have a hearty set-to, firearms and fisticuffs being abundantly in evidence as the fray progresses.

Tuesday

Mob Town (G.F.D.)

G.F.D. Private Theatre. 10.30 a.m.

Cast: Billy Halop, Huntz Hall, Gabriel Dell, Bernard Punsly, Dick Foran, Anne Gwynne, Samuel S. Hinds, Darryl Hickman, Victor Killian, Truman Bradley, John Butler, John Sheehan. **Director**: William Nigh.

The Dead End Kids and the Little Tough Guys are the leading lights of "Mob Town," which depicts the schemes of an idealistic young policeman to win over a band of boy hoodlums by offering them the olive branch of friendship, so that they shall regard police officers as their "buddies," and not as natural enemies.

He has a tough time propagating his pet theory, but eventually succeeds.

Dick Foran is the "copper" hero, and Anne Gwynne, Samuel S. Hinds and Truman Bradley are on hand to give adult support to the lads.

Outside the Law (British Lion)

G.-B. Private Theatre. 11 a.m.

Cast: Robert Armstrong, Frank Albertson, Linda Hayes, Russell Simpson, Skeets Gallagher, William Haade, Jay Novello, Paul Fix, Bob McKenzie, Wade Crosby, William Benedict. **Director**: George Sherman.

Deals with the activities of a criminal syndicate which has ambitions to take over the illegal activities of the West Virginia mountaineers, building up a widespread distribution of their corn liquor without payment of taxes.

Thus far the gang has been unsuccessful because of the suspicious attitude of the mountaineers toward outsiders; however, there is one man upon whom the syndicate can count on to bring the mountaineers into their way of thinking. That man, now under the death sentence for murder, was born and raised in the vicinity of the mountaineers, is certain to be trusted by them.

The syndicate arranges his escape from prison, whereupon he proceeds to murder the leader of the rival gang and takes over the leadership himself. There ensues a period of spine-tingling lawlessness until the young revenue agent, Frank Albertson, gets the situation well in hand.

The Pittsburgh Kid (British Lion)

Cambridge Theatre. 2.30 p.m.

Cast: Billy Conn, Jean Parker, Dick Purcell, Alan Baxter, Veda Ann Borg, Jonathan Hale, Ernest Whiteman, John Kelly, Etta McDaniel, Dick Elliott, John Harman, Robert Barron, and from the World of Sports, Arthur Donovan, Henry Armstrong, Freddie Steele, Jack Roper, Sam Balter, Dan Tobey. **Director**: Jack Townley.

Billy Conn, the sensational young boxer, whose popularity rose after his magnificent fight with champion Joe Louis, is cast as an up-and-coming fighter whose career is guided, much against his will, by Jean Parker, who is seen as Pat Mallory. Not understanding that Pat's actions are motivated by her love for him, Conn becomes rebellious and takes to romancing with Veda Ann Borg, daughter of a rival manager.

Pat soon wins Billy's confidence, however, and guides his professional career so carefully that he is signed for a fight with the world's champion, Tommy Grogan (Jack Roper). Shortly before the fight Conn is accidentally involved in a scandal, and newspaper reports tie his name with that of Veda Ann Borg.

Without Pat's coaching, Conn takes punishment in the early rounds of his fight against Roper, and Veda realises that Pat must be brought to the stadium. The way in which she accomplishes this and guarantees a victory for Conn brings the film to a breathtaking finish.

It Started with Eve (G.F.D.)

G.-B. Theatre. 2.30 p.m.

Cast: Deanna Durbin, Charles Laughton, Robert Cummings, Margaret Tallichet, Guy Kibbee, Charles Coleman, Walter Catlett. **Director**: Henry Koster.

Magnificent entertainment from the incomparable Pasternak-Koster team with Deanna co-starred with Charles Laughton.

Laughton plays a multi-millionaire who lies at death's door. In order to make his last moments happy, it is found necessary to brings his son's fiancée to the bedside, but she being too far away to reach the bedside in time, a substitute is found in the delightful person of a hat check girl (Deanna Durbin), who agrees to pose as the missing fiancée, her reward being a ten pound note.

The old millionaire is so impressed with the fresh charm of the hat check girl, that he makes a miraculous recovery, thus bringing about a number of hilarious complications.

Deanna sings, of course. Her numbers including "Claveritos," "Going Home," "Viene la Conga" and the Waltz from Tschaikowsky's "Sleeping Beauty" ballet.

Wednesday

Lucky Ralston (G.F.D.)

G.F.D. Private Theatre 10.30 a.m.

Cast: Johnny Mack Brown, Fuzzy Knight, Nell O'Day, James Craig, Harry Cording, Earl Hodgins, Robert Fiske, James Dodd, William Worthington, Ted Adams, Ethan Laidlaw, George Clues, Harry Humphrey. **Director**: Ray Taylor.

Starring in this vigorous Western subject, Johnny Mack Brown is presented as a retired U.S. Marshal who returns to harness as a deputy sheriff in order to clear himself of a killing accusation and rehabilitate himself with his girl.

The climax presents an exciting gun-fight that results in the last of the "bad men" coming to grief.

Brown is supported, as in most of his series of Universal outdoor offerings, by Fuzzy Knight and Nell O'Day. There is a spot of tuneful hill-billy singing to help the atmosphere, and the settings alternate between realistic Western township backgrounds, and magnificently rugged exteriors.

Rags to Riches (British Lion)

G.-B. Private Theatre. 11.0 a.m.

Cast: Alan Baxter, Mary Carlisle, Jerome Cowan, Michael Morris, Ralf Harolde, Paul Porcasi, Suzanne Kaaren, Eddie Acuff, Rosina Galli, Charles Trowbridge, Daisy Lee Mothershed, Joan Blair, Francis Sayles. **Director**: Joseph Kane.

How to clear himself of a false robbery charge on which he has been convicted, and to gain revenge on the gangsters responsible for his misfortunes, is the problem faced by Alan Baxter in this new type of action thriller.

Baxter is sent to prison on a false charge by wealthy Jerome Cowan, secret head of a fur smuggling gang. Out on probation after slightly more than a year, he learns that Cowan is sponsoring the singing career of his sweetheart, Mary Carlisle, and suspects that they are in love.

Bitterly determined to expose Cowan for what he is, Baxter obtains employment as a truck driver in the gang's far-flung organisation. However, Cowan learns of his intentions and arranges a trap in which he hopes to rid himself of Baxter.

The manner in which Baxter overcomes his enemy and works out his romantic problem with Mary Carlisle promises to be one of the most exciting dramatic treats of the year.

Hi, Gang! (G.F.D.)

G.-B. Theatre. 2.30 p.m.

Cast: Bebe Daniels, Vic Oliver, Ben Lyon, Moore Marriott, Graham Moffatt, Georgina McKinnon, Maurice Rhodes, Percy Parsons, Diana Beaumont, Jacques Brown, Mavis Villiers, Felix Aylmer, Sam Browne, the Green Sisters, Jay Wilbur and his Band. **Director**: Marcel Varnel.

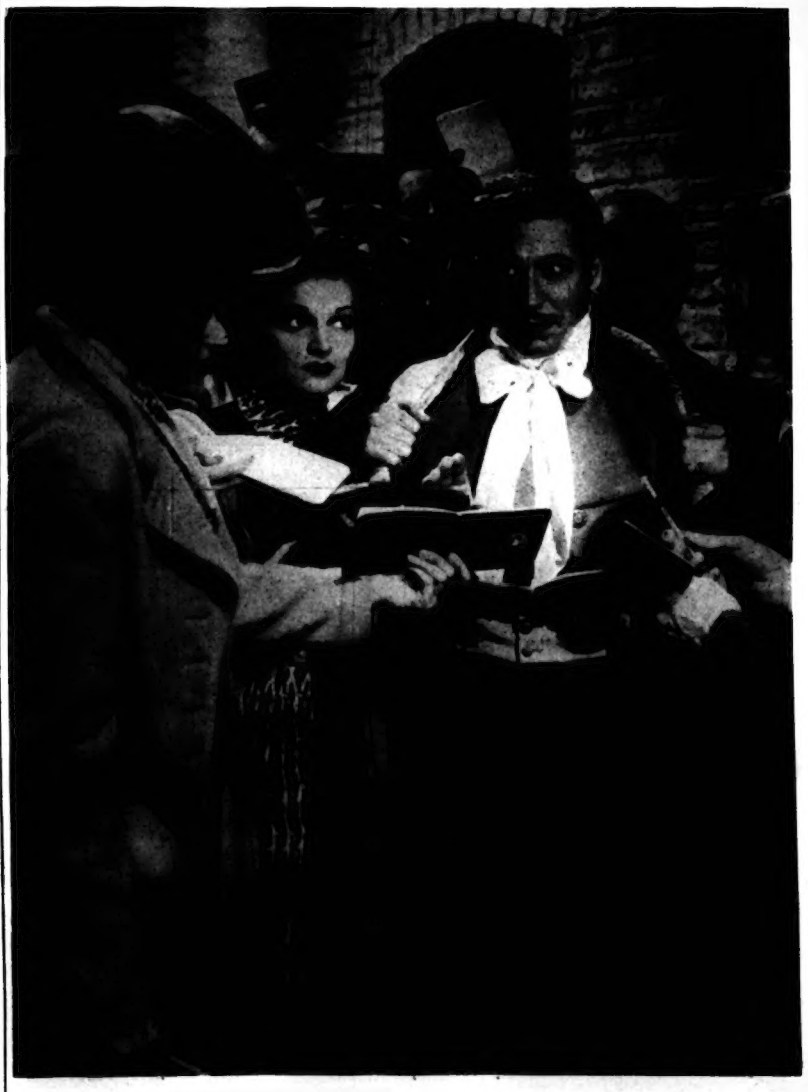
One of the most successful radio shows of the current era provides the inspiration for Gainsborough's film "Hi, Gang!" which presents all the stars who achieved such popularity in the wireless feature.

Bebe and Ben, married as in real life, appear as broadcasting commentators working for rival firms. Oliver is Ben's gagman, and general nuisance. Bebe plans to adopt a British evacuee for a publicity stunt, so Ben has to do the same—and in the end the two have to share the same lad.

The story opens in New York, later switching to rural England, with the radio rivals still at each other's throats—and Vic continuing to gum up the works by a positive genius for doing the wrong thing at any given moment. Events move to an uproariously funny climax in which Bebe, Ben and Vic accidentally ring church bells, thereby precipitating an invasion scare. Needless to say, they put the story over the air, giving American listeners a graphic eye-witness account of the "German landing," and lose their jobs in the process.

There is a big show in an aerodrome hangar, R.A.F. and W.A.A.F. personnel helping to provide the turns, after Oliver has blunderingly cancelled all the invited star acts.

Among the comedy highlights is a scene where Lyon and Oliver, overcome by the altitude while flying in a Ferry Bomber, dream that Bebe is Salome, Ben King Herod, and Oliver the owner of the head that puts in an appearance on a charger.



George Formby in the Columbia-British production, SOUTH AMERICAN GEORGE

NORTHERNERS DISCUSS POSTER REGULATIONS

Effect of Charity Show

"UNINFORMED" B.B.C. CRITICS

ELUCIDATION of the new poster regulation occupied the November meeting of the Northern Branch a surprising length of time since the instructions seemed transparent to the officers. W. S. Gibson presided.

J. MOLE, particularly, insisted that a great many members were not at all clear how they stood in reference to posters ordered before November 12. He was not at all reassured by the pronouncement that, if the posters were printed before that date, they could be used at discretion.

"We only want to keep ourselves right with the law," he said, "and I think that the least the Association can do is to set out plainly in a general circular precisely what we may do and may not do."

He moved a resolution calling for such a circular; but, finding no seconder, withdrew reluctantly and manifestly dissatisfied.

Other questions, indicating the trend of thought, were: "Can we use 20 double-crown sheets instead of 10 quad-crown sheets?"

"Is 'blanking' paper within the scope of the Order?" "Do stock tops and bottoms of big posters, increasing the total area above quad-crown size, come within the scope?"

The Spirit of the Law

A series of such questions moved E. J. HINGE to intervene earnestly with the hope that nothing would go from the Branch which suggested an intention either to fight or evade the Order. Its purpose was clear enough. It should be interpreted strictly in that spirit.

"You may rely upon the printers, who are likely to be put out of business to make all the necessary representations to the Ministry," he said. "There will be dozens of other representations. We do not need to add ours. Even though an economy is being forced upon us to permit of a greater profligacy in paper wastage by official people I counsel interpretation of the Order in the strict sense of its purpose."

Why Worry?

T. H. SCOTT said that he was puzzled that any kinema proprietor was other than joyful at the enforced limitation of posters. "I have always regarded them as largely unnecessary expense and, for my part, would have been glad if the Government had prohibited all posters."

J. C. BELL agreed. He had cut his posters and printing drastically and, thus far, had not observed the smallest adverse effect.

T. F. MASSICKS would have carried the point further. His suggestion was—he did not seek to make it a Branch resolution—that members holding stocks of "stock" posters should agree that, to ensure a united front on the matter, none would be exhibited after January 1.

"The Government has done us a good turn," he contended. "It promises to relieve us of the old expense of day bills and the old bogy of complimentary passes to those exhibiting the bills."

Mr. MILLER was prepared to offer an example of patriotic economy by cutting out all posters; and the subject then dropped, the members leaving it in a much happier frame of mind than they approached it.

Too Many Appeals

Mr. HINGE took up the matter of applications for the use of kinemas by the organisers of entertainments in aid of unit regimental funds. "This," he said, "is a rather tricky matter; but the committee is of opinion that we shall be wise to deal boldly with it."

He pointed out that, while there was nothing in principle against the giving of entertainments for the benefit of specific units, they in Northumberland and Durham had to consider the effect upon the amalgamated Lord Mayor's War Needs Fund, which had done, and was doing, magnificent work on the strict basis of merit and need.

"This great fund," he continued, "has distributed comforts to the value of more than £100,000. It serves all units of all Services stationed in the area, allocating available goods and cash on the applications of Commanding Officers, endorsed by the Welfare Officers of the Services. We must recognise that entertainments run for special units, who may be here to-day and gone to-morrow, will affect the income of the major fund."

DONALD GILBERT said that in the area were isolated units with expensive instruments which had never been taken from their cases, since there was none competent to play them. "Those," he said, "have been secured by just such individual efforts as we are now discussing."

In the end the meeting agreed that, in future, individual applicants for the use of kinemas on Sundays should be referred to the Lord Mayor's Fund executive and that, in the event of the kinema being loaned, it should be a condition that 25 per cent. at least of the net proceeds be allocated to that fund.

A Labour Dispute

The Secretary (ALFRED SMITH) then introduced the subject of a dispute between the N.A.T.K.E. and the proprietors of the Essoldo, Blyth. "This meeting," he said, "need not concern itself with the subject-matter of the dispute, but may decide that action is necessary to check a tendency therein revealed."

He produced evidence to show that the local representative of the N.A.T.K.E. had submitted a complaint to the local Trades Council before he had requested a meeting of the joint Conciliation Board.

"This was extremely tactless," he said mildly, "and it may be that the Branch will authorise me to write a suitable letter to the representative, whom I have had occasion to rebuke previously for the tactlessness of some of his letters and observations."

J. S. MORRISON, normally the most conciliatory of members, was strongly of the opinion that the offence demanded much more determined retaliatory action.

"This man knew perfectly well that the machinery of conciliation was available," he said. "Instead of following the agreed procedure, he elected to bring the Trades Council into the matter before the Association had had an opportunity to adjust the matter amicably.

"Deliberately or otherwise, he damaged the reputation of the proprietors in that town and may, conceivably, have done them material injury. This is intolerable, and I move that the whole of the circumstances be reported to the secretary of the N.A.T.K.E. that he may have the opportunity to discipline his subordinate."

Again Mr. HINGE counselled action on friendly rather than vindictive lines. "Let the secretary write his letter of protest to the district representative, pointing out the breach of agreement, and let the union's General Secretary have opportunity to peruse the file," he said; "but let us do it in the manner of men asking that friendly relations be protected, rather than in the manner of men seeking the punishment of an officer who has not yet appreciated the meaning of the blessed word 'tact.'"

The meeting agreed to this course and the Secretary was instructed accordingly.

The C.T.B. Effort

Mr. MORRISON reported from General Council that the 2,825 kinemas had contributed to the seat-levy for the Benevolent Fund, which was richer, as a result, by about £13,000. Mr. Bromhead had expressed the hope, and he concurred, that the effort should be made annually.

The Youthful Assistant

Mr. HINGE reported that an attempt to impose an age limit of 16 years on Sunday performances has been beaten at Liverpool, and that the Association were prepared to do battle if magistrates in the Warrington area persisted with parallel proposals.

Uniform Coupons

In the meantime, he had to report with regret that the application for extra coupons for kinema attendants' uniform clothing had been definitely rejected. "It seems that we shall have to be content with a cap and brassard," he said.

"Ah well," said the CHAIRMAN resignedly 'it might have been a 'brass-hat' to crown our troubles!"

"One member read it as 'cap and brasserie' but I don't think he meant it," rejoined Mr. HINGE.

A Questionable "Panning"

In reference to the decision of Head Office to voice to the B.B.C. the concern of sundry exhibitors at "what purported to be informed film criticisms" by one of their speakers, Mr. Hinge said that he doubted if the gentleman's opinions would influence kinema patrons who seemed as well able as most people to decide what was good or otherwise.

"Members will remember a gentleman in this area who annoyed us for a while," he said, "but the public very soon took his measure, patronised every film he 'panned,' ignored those he praised, and were well pleased with the results. It may be that the B.B.C. man would serve us equally well in the end, but perhaps the safer course is to suggest that his scripts be overhauled more completely or, alternatively, that they engage somebody who really knows a little about the attitude and demands of the kinema public."

Carbon Policy

Worldly wisdom on carbons was propounded by F. M. HORSFALL. Advising members to use their quota carbons as received in preference to using carbons they might have in stock, he said, "If you reduce your quotas, smaller quantities of carbons will be produced by the manufacturers who will then increase their prices."

Mr. MORRISON added that the prices would be increased by 20 per cent. anyway, for the manufacturers had been able to satisfy the accountants that the cost of raw materials had risen by 38 per cent.

Anne Shirley, Charles Coburn, and Russell Hicks form this threesome in RKO-Radio's smart comedy UNEXPECTED UNCLE, starring Coburn and Miss Shirley with James Craig, reviewed in this issue

Voluntary Rationing of Film Stock

TO CONSERVE SHIPPING SPACE FROM U.S.

Appeal to Renters

FILM renters are voluntarily reducing their demands upon film stock in order to meet a situation which has arisen from a generally increased demand for stock as well as transport difficulties.

This decision was reached at a meeting of renters on Wednesday of last week after Ernest E. Blake, managing director of Kodak, Ltd., had outlined the position. The need to conserve shipping space for other commodities was another contributing factor.

Mr. Blake, invited by the K.R.S. president to outline the situation, stated that there had been an increase of 28 per cent. in the use of film due to various causes. It was necessary, in view of this and of the huge demand for transport from America, to lessen temporarily the order for film stock in order to enable firms which coated the raw base to build up a "buffer" quantity which had become somewhat depleted.

He asked his distributor friends, Was it possible for them to ease up on their demands on the laboratories for a time to allow the buffer quantity to be built up, to provide against an emergency which might arise. He expected the situation would right itself at the end of a temporary period of about a month.

Questions from assembled renters' representatives were put to Mr. Blake, who said that in order to cover any possible difficulties renters had been having prints made in advance of needs.

The defence programme of the United States was making big demands on American industry and transport, and this might have the effect of slowing down supplies.

After various calculations had been made the suggestion was made that leading renters should endeavour immediately, as a measure to meet the present temporary situation, to lessen their demands upon film stock by 400,000 ft. each in the current 30-day period, leaving those renters who release a smaller number of pictures to make whatever cuts they could safely make in their immediate print requirements.

The K.R.S. secretary undertook to circularise all members, informing them of the decision taken, and asking them to fall into line with the proposed suggestion. This would effect the immediate saving of 20 per cent. for which Mr. Blake was asking.

EAST RIDING C.C. AND POWERS OF JUSTICES

Withdrawal Plan Rejected

THE East Riding of Yorkshire County Council, at a meeting at Beverley, rejected a recommendation of the General Purposes Committee to withdraw the powers delegated to justices in Petty Sessions in regard to the granting of licences under the Cinematograph Act.

Alderman Harker, moving the reference back of the proposal which recommended that the Council's powers be delegated to the General Purposes Committee, protested against the attempt to "short-circuit" the justices and delegate the powers which they had held for the past 13 years.

There was no justification for the proposed change. No complaint had ever been made against the justices.

Several members spoke in support of the amendment and G. W. Rayson said he was strongly convinced that there were no grounds for the proposed change.

Colonel P. Langdale said it was throwing a slur on the local benches of magistrates, who had the confidence of the people in the Riding and in the Council.

W. E. Coulson and Alderman Stow emphasised that the Government vested these powers in the County Councils and it was their duty to carry them out.

Alderman Stow said he had no wish to hide anything from the Council. As chairman of a kinematograph company which had a grievance, he brought the matter up in committee and he held the view that in matters of local option they should be dealt with by the elected body. The magistrates were not an elected body and it would be more satisfactory all round if the Council performed the duties which Parliament intended them to do instead of delegating them to the justices.

On a division the amendment to refer the matter back to the Committee was carried by 38 to 18.

RELIGIOUS SOUND FILM SERVICE

Ancient Church as Setting

Considerable success has attended the showing of talking pictures of a religious nature at the ancient church of St. Michael's, Spurriergate, York.

The size of the screen was 10 ft. by 7 ft., and the width of the film was 16 mm., and the films used are obtained from the Religious Film Society.

In conjunction with the exhibition of films a lantern is used for hymns on the screen.

The venture is primarily for the benefit of members of the Forces and is held by arrangement with the York Council for War Time Service. Each service lasts about 50 minutes.

Broderick Crawford and Ann Rutherford in BAD LANDS OF DAKOTA (General Film Distributors) shortly to be Trade shown

CHILDREN'S CHEAP ADMISSIONS BAN

To Discourage Sunday Attendance

After years of discussion Salford at last is within an ace of having Sunday kinemas.

After receiving a deputation from Manchester and Salford C.E.A., Salford Watch Committee this week decided to recommend the City Council to grant an application by all kinemas in the city for Sunday opening.

To discourage children from attending on Sundays the committee agreed that no reduced prices of admission for children be included in their recommendation to the council next month.

The committee had previously suggested that children under 14 should not be admitted unless accompanied by an adult, and that the kinema should open on a weekly rota basis agreed between the proprietors.

Following this week's frank exchange of views, these suggestions were dropped, and no-reduced-prices-for-children agreement was reached.

The committee agreed that instead of demanding a percentage of profits for local charities there should be contributions from the city kinemas according to a grading to be made by the C.E.A.

P. Butiin, counsel for the deputation, estimated that this would result in about £1,500 being available in a full year for Salford charities.

BRITISH LION — *Presents*

OUTSIDE the LAW

A REPUBLIC *Picture*

Robert **ARMSTRONG**
Frank **ALBERTSON**
Linda **HAYES**

TRADE SHOW
TUES. DEC. 2.

G. B.
Private Theatre
11 a.m.

A Thrill-Packed Action Picture

BRITISH LION

REPUBLIC PICTURES

BRITISH LION FILM CORPORATION LIMITED
76-78 WARDOUR STREET, W.1.
* GRAMS: "BRILIONFIL, RATH, LONDON" * MANAGING DIRECTOR S. W. SMITH * PHONE GERRARD 2862-5 *

BRITISH LION

Judy Goes

Trade Show

Judy

RAYMOND WI

BRITISH LION FILM COR
76-78 WARDOUR S
★ GRAMS • "BRILIONFIL, RATH, LONDON" ★ MANAGING DIRECTOR

es to Town

du Canova

FRANCIS LEDERER

YMOND WALBURN • "SLIM" SUMMERVILLE • EDDIE FOY JR • ASTRID ALLWYN
ALMA KRUGER • HUGH O'CONNELL • "CHICK" CHANDLER

A REPUBLIC PICTURE

REPUBLIC PICTURES

CORPORATION LIMITED,
R STREET, W. 1.
DIRECTOR S. W. SMITH ★ PHONE GERRARD 2882-5 ★

BRITISH LION presents the New Starring Team

ALAN BAXTER

MARY ANGLE

RAGS TO RICHES

with JEROME COWAN

a REPUBLIC picture

Trade Show

G.B. Private Theatre
Wed., DEC. 3,
at 11 a.m.

REPUBLIC PICTURES

BRITISH LION *presents*

A Cycle of

MOUNTAIN MOONLIGHT

A *Republic* PICTURE

TRADE SHOW
G.B. Private Theatre
Thurs., DEC. 4,
at 11 a.m.

BRITISH LION FILM CORPORATION LIMITED
76 2d WARDOUR STREET W 1

REPUBLIC PICTURES

THE BRITISH Pits

Directed by
JACK TOWNLEY

BILLY CONN

JEAN PAR

DICK PURCELL · ALAN BA TER

BRITISH LION FILM C
76 - 78 WARDOUR
★ 'GRAMS • "BRILIONFIL, RATH. LONDON" ★ MANAGING DI EC

ON

presents

sburgh

KID

A Republic PICTURE

Trade Show

Cambridge Theatre
Tuesday DEC. 2nd.
2·30 P.M.

ARKER ·
BA TER VEDA ANN BORG

AND THESE SPORTS CELEBRITIES

ARTHUR DONOVAN · HENRY ARMSTRONG · FREDDIE STEELE
JACK ROPER · SAM BARTER · DAN TOBEY · ·

From the Novel "KID TINSEL by OCTAVUS ROY COHEN

REPUBLIC PICTURES

CORPORATION LIMITED,
R STREET, W. 1.
DIRECTOR · S. W. SMITH ★ 'PHONE GERRARD 2882-5

BRITISH LION
presents

A Republic PICTURE

The Singing Hill

TRADE SHOWS
FRIDAY
DEC. 5TH
10·30 a.m.
G.B.
Private Theatre

ROBIN HOOD of the PECOS

"Gabby HAYES

A Republic PICTURE

BRITISH LION FILM CORPORATION LIMITED
76-78 WARDOUR STREET, W.1.
GRAMS: BRILIONFIL BATH LONDON MANAGING DIRECTOR S.W. SMITH PHONE GERRARD 7881

REPUBLIC PICTURES

SOVIET FILM SHOWS FOR SCHOOL CHILDREN

Bristol's Aid to Russia Week

KINEMA UNIFORM PROBLEM

MEMBERS of the Bristol Branch had a long agenda to consider at their November meeting, amongst the items being coupons for uniforms, increased carbon prices, Christmas Day opening, reports from the branch committee of the C.T.B.F. and the recent deputation which waited upon the Labour Controller.

A letter was read from the hon. organiser of the Bristol Warship Week, which is being held next month, asking if the kinemas in the city would agree to show daily a trailer and a five minute film issued by the National Savings Committee, also if a slide could be shown at each afternoon and evening performance giving the figures of the amount raised up to the previous day.

Mention was also made regarding advertising, and the question was asked if it would be possible for this to be arranged.

After the letter had been read G. H. BLACKBURN pointed out that exhibitors were being asked to do three things each day during the week; show films, give the daily figures and make an announcement.

The difficulty of using a slide to announce the daily figures was pointed out, and A. B. ATKINSON said a better method would be to have a chart in the vestibule of each house. He inquired if anyone knew what attitude had been adopted by kinemas in other parts of the country where similar weeks had been held. He thought they should give all the help they could.

GEORGE REES suggested that they should ask head office what was the general attitude.

Mr. ATKINSON pointed out that there was not much time; they should decide something now as they would not be having another meeting before the date fixed.

On the proposal of G. H. BLACKBURN, seconded by F. A. SEAL, it was agreed to show the trailer and arrange for charts giving the daily figures to be displayed in the vestibules.

Showing Russian Films

The Secretary of the Bristol "Aid to Russia" week wrote stating that there was a desire that school children should take part in the week and asking for the co-operation of exhibitors. The Education Committee wished to send parties of school children to certain specified kinemas each morning of the week to see a programme of Russian films. The programme would last for about 50 minutes, and it was suggested that two shows should be given each morning. The children would be accompanied by teachers and would attend during school hours.

Studying Public Opinion

The chairman, Coun. F. G. W. CHAMBERLAIN, said, when he was first approached on the matter he suggested that one penny a head should be charged, but any matter of payment would first have to be submitted to the Finance Committee of the City Council, and they were not likely to agree to it.

He thought that if payment had to be made for children to see films at the kinemas during school hours in that week exhibitors would be up against public opinion. The question then was, were they prepared to aid Russia in a concrete form by allowing the children to see these films at their kinemas?

V. E. COX suggested that they should make a charge of a penny or twopence and give the proceeds to the Fund.

The chairman said the Education Committee would not agree to anything of that sort.

It was stated that the total number of children it was proposed to send was 8,325.

BERT RIEGO asked, why not leave it to the exhibitors concerned?

Policy

GEORGE REES thought there was one aspect of the matter which they had overlooked. For many years they had been contending that the kinemas were the proper places for showing films, and they had opposed the exhibition of sub-standard films in schools and halls. They had to be very careful in this matter otherwise they might compel the Education Committee to instal apparatus in the schools.

BERT RIEGO said they could charge a flat rate for the use of the kinemas.

The CHAIRMAN said the question was whether from the goodness of their hearts they should not give these shows.

GEORGE REES agreed with the chairman; he thought it was the right thing to do under the circumstances. The kinemas would get credit for what they did.

A. B. ATKINSON remarked that the kinemas never received any credit for anything they did.

Agreed

On the motion of Mr. ATKINSON, seconded by the CHAIRMAN, it was decided to recommend members to agree to the use of their halls for the exhibition of Russian films to school children during school hours in connection with the "Aid to Russia" week.

Coupons for Uniforms

Reporting on General Council business GEORGE REES said the Board of Trade had decided that they could not give any concession whatever with regard to couponless uniforms, so that coupons would have to be surrendered for all uniforms.

It was suggested that where licences stipulated that uniforms must be worn they should put it to the local authorities that such uniforms should not go beyond caps and armlets.

A. B. ATKINSON said the local authorities would tell them that a policeman had to give up 12 coupons for his uniform.

A manager of a local kinema said he was collecting one coupon per month from each uniformed member of his staff.

A Necessity?

F. A. SEAL said the position seemed to be that the Board of Trade said uniforms were not necessary for kinema staffs while the local authorities said they were necessary.

V. E. COX pointed out that some kinemas only opened in the evenings, and they could not expect employees at these houses to give up coupons for their uniforms.

Mr. REES said he understood that all these points had been brought before the Board of Trade, and the Board was still of the opinion that uniforms for kinema staffs were not necessary.

There was another thing that made the position more difficult for exhibitors, and that was that they were not keeping their employees so long in these days as formerly, and a short man or woman might be succeeded by a big one, and the uniform of the former would not fit the latter.

Mr. ATKINSON thought that if any member had trouble with the local authority the best thing to do was to get in touch with head office.

Carbon Negotiations

Regarding the carbon position, Mr. REES said he thought that the committee dealing with the matter should be complimented on the manner in which they had handled it.

The CHAIRMAN said the committee had found that the increase was justified. He hoped that members would continue to take their supplies in the usual way and not use up their reserves.

An inquiry regarding the total rise in carbon prices since the first increase was put on elicited the reply that it amounted to 38 per cent.

Our Own Fund

G. H. BLACKBURN (chairman of the C.T.B.F. branch committee, reporting on the last meeting of the committee, said Jack Lyons had been co-opted as renters' representative. There was a sum of just over £6 standing to the credit of the old branch fund, and it was proposed to transfer this to the new fund.

The committee thought that the time had come when the staffs of the kinemas should do something. The committee hoped to get 2s. each week from every kinema in the area by means of staff contributions and collecting boxes, and levies on charity slides, lost property and free passes.

If meetings of the staffs of two or three kinemas in different parts of the area could be arranged he was prepared to make a personal appeal for both the Provident and Benevolent Funds.

A vote of thanks was passed to Mr. Blackburn and the report was adopted.

Christmas in Wilts

It was decided that the branch should make an application on behalf of certain members in Wiltshire to the General Purposes Committee of the Wilts C.C. for permission to open on Christmas Day.

Re-planning Bristol

The CHAIRMAN, who is the branch representative on the Chamber of Commerce Committee for the Re-planning of Bristol, reported that an Entertainment Group had been formed, of which he had been elected chairman. There was a vacancy on the committee for another representative of the branch, and he would like to propose Mr. BLACKBURN for it. This was seconded by Mr. ATKINSON and carried.

Don Beddoe and Gloria Dickson in a scene from the Columbia production THE BIG BOSS, reviewed in this issue

Scottish Branch Debates Closing Hours

RESERVATION OF EMPLOYEES

Electric Sign Contracts

THE ordinary monthly meeting of the Scottish Branch, held last week, was preceded by a private meeting of Glasgow managers to consider the proposal by the Chief Constable of an earlier closing hour. This question was remitted to the executive. The branch meeting which followed debated the reservation of employees, in particular female labour.

L. DICKSON (Edinburgh) opened this question during his report of the General Council meeting. In this he referred to employees' uniforms. The Association had taken up the point that uniforms in kinemas were essential, but the Board of Trade was not prepared to agree to that. The position thus remained that coupons must be produced.

However, some licensing authorities insisted that attendants should wear uniforms. In this case the Association were asking that pressure be brought to bear upon these local authorities by the Board of Trade so that they would agree to the provision of a cap or hat or an armlet which would be sufficient if uniforms could not be obtained.

Reservations

JOHN A. TURNER (the secretary) reported that Mr. Bennell had had a meeting in Edinburgh with the controller of the Ministry of Labour. The Controller pointed out that no class of employee could be reserved as a group and each case would be considered in the light of the particular circumstance. Women were being trained as operators to take the place of men being called up. In the case of cashiers reasonable time would be given to permit exhibitors to train substitutes.

Mr. TURNER added that he had had a call from a Mr. Brown, representing the Ministry of Labour in Edinburgh. The question had arisen as to what could be done with regard to the Industry with regard to usherettes and cashiers. It was agreed that a small committee be formed to deal with any question that might arise, and this committee consisted of Messrs. Bennell, Stewart, Green and Welsh.

An Official Statement

At the close of the meeting Mr. TURNER read a letter to head office which had been received from the Ministry of Labour in London:—

I am now able to confirm the arrangements which were provisionally reached at the meeting at St. James's Square on August 19.

1. Women who are engaged as full-time *bona-fide* trainees for employment as second projectionists in kinemas will not until further notice be called for selection interview with a view to being transferred to vital war work.

2. Women who are employed as chief projectionists or second projectionists will also not be called, for the present, for selection interview as they are employed in an occupation which is reserved in the Schedule of Reserved Occupations and Protected Work.

3. All other women who are employed in kinemas and who have been registered under the Registration for Employment Order will be dealt with in accordance with the procedure explained at the meeting, i.e., before they are summoned for an interview, their employer will receive a letter inviting him to make any representations he may think fit, but it should be clearly understood that every effort must be made in conjunction with our Employment Exchange to substitute older women for younger women in order that as many girls as possible who are available for transfer to vital war work may be released.

Barring Areas

Submitting a report of matters dealt with by the Executive, Mr. Turner said that a meeting had been held between the C.E.A. and the K.R.S. with regard to certain bars in Edinburgh, Glasgow and Dundee. The recommendations of the joint committee had been sent to London to be dealt with by the General Secretary and the K.R.S., but no information had since reached the Branch.

Voluntary Help

"Cinema Sunday" had been completed in Edinburgh and the S.C.T.B.F. proportion was £563.

A letter had been received from the Lord Provost of Glasgow thanking the Trade for their efforts during Warship Week.

Keep to Business

The CHAIRMAN (George Taylor) intimated that resolutions for the annual meeting would have to be in the hands of the secretary before the next monthly meeting, December 17. J. ALLAN BUNCLE appealed to the members, in this time of crisis and national stress, not to put forward footling subjects for discussion.

Electric Signs

A member asked the Chairman what was being done in connection with the new electric signs. The contracts were held to be good by the English lawyers. Now that the contracts were out how were the people acting?

Mr. TAYLOR: I understand that it is advisable to pay your contracts, but I don't know what happens if the contracts expire.

The member said he had written to the firm twice but had never received a reply.

It was agreed to remit this matter to the executive.

Akim Tamiroff, Fred MacMurray and Mary Martin in a scene from NEW YORK TOWN (Paramount) reviewed in this issue

SUNDAY CHARITY IMPASSE

Middlesbrough Appeal

Since Middlesbrough Watch Committee ruled that Sunday concerts could only be given if 80 per cent. of the takings were handed over to a specified charity very few shows have been held.

The authorities are now gravely concerned because large numbers of young men and women are frequenting public houses in Middlesbrough on Sunday evenings.

In reply it is being urged that the Watch Committe should come into line with other towns where only 50 per cent. of the capacity takings are handed to charities.

Incidently, at the meeting of the Northern Branch of the C.E.A. at Newcastle it was agreed to a proposal of E. J. Hinge that kinema proprietors in the North who grant the use of their halls for Sunday concerts in aid of Army, Navy and Air Force units should stipulate that 25 per cent. of the profits should be devoted to the Lord Mayor of Newcastle's War Need Fund for Durham and Northumberland.

REVISED FILM-MARKING SYSTEM SUGGESTED

S. and E. Lancs Proposal

FOYER COLLECTIONS DISAPPROVED

A REVISED system of marking films is suggested by the committee of the S. and E. Lancashire branch. The proposal is to abolish the assessing of films in terms of marks, but to indicate the suitability of the subject for, say, three types of audience, "high-class," "middle-class" and "industrial." This was discussed at the meeting held at Manchester on November 21. John Mather (Bury) presided.

J. J. McCRACKEN said the subject had been raised at the General Council by T. S. Dawson, of the Manchester and Salford branch, who asked that a new system of marking should be considered to allow for greater differentiation between films of varying commercial value. At present, up to a maximum of 12 points could be allowed to any film, the markings being in multiples of two in six categories—story, photography, sound, direction, etc.

This system had been criticised on the ground that it was misleading and that there was not sufficient distinction between a good film and a poor one. It was thought that the description and report on the film should be left as they were, but no marks should be awarded.

A. PEEL agreed this was desirable. A candid and honest criticism of each film would suffice. How often did it occur that the difference, in marks, between a good film and an inferior one was only a matter of one or two points?

Markings and Mark-ups

The CHAIRMAN commented on the reactions of renters to the film markings. If a film received high marks it influenced the renters' terms, but the markings did not give a real indication to the exhibitor of its actual value.

In his opinion, no marks should be allowed for sound. There should be no bad sound recordings; good sound was taken for granted.

Some members contended it was the story which gave a film its main value, and was worth up to six points out of the total of 12.

Another comment was that films which had received only seven marks had taken more money than subjects which theoretically should have been top-notchers. In country districts far removed from the trade show centres renters took advantage of the C.E.A. film markings to put a value on films which perhaps could not be justified had exhibitors been able to see them.

All Agreed

Secretary C. LITTLER reported having written letters to renting firms pointing out the inconvenience to exhibitors and their viewers, as well as the expense and loss of time through the cancellation or revision of Trade show arrangements.

He asked, on their behalf, that when there was a modification of arrangements—which had been already advised to exhibitors—they should be notified before they set out on their journeys. All the renters had replied expressing regret. When last-minute changes had been made they arose from circumstances beyond their control. Generally satisfactory assurances were given to avoid the possibility of further complaints.

Collections in Kinemas

Much discussion ensued on an application from a Trades and Labour Party for permission to take a collection in kinemas for a "Help Russia Fund." The writer of the letter stated he had obtained the consent of the magistrates and that one kinema manager would allow a collection to be taken if no objection were raised by the branch.

Doubt was expressed as to the facts being as stated, but apart from that there was a strong and obvious dislike of members of allowing collections to be taken. If an exception was made in one case it was certain that managers would be inundated with applications, all more or less deserving.

One proprietor referred to the collections taken at A.B.C. theatres, on the strength of which other exhibitors had been asked to fall into line. He refused, but agreed to allow the use of his theatre for a Sunday evening show which yielded the useful sum of £70.

A Principle at Stake

A plea was made for observing the principle of no collections. If this particular application was granted someone might make the observation: "Why do you allow collections for Russia, but not for local hospitals on your own doorstep?"

"Blackmail?"

An anonymous letter was received by one committee man stating that it would be noted whether an "Aid for Russia" collection was taken at his theatre. Personally, he was definitely opposed to allowing collections to be taken in the theatre premises. Even if the branch recommended that collections be allowed he would still refuse.

Opposition was also expressed to the collecting of money in theatre foyers.

The meeting reaffirmed a resolution passed at previous meetings viewing the taking of collections in kinemas with disfavour.

Subdued Lighting of Verandahs

It was reported that in one area the local Chief Constable had agreed to allow a modified system of subdued lighting under the verandahs of kinemas during black-out hours, provided the lights could be immediately switched off in the event of an alert. Members of the committee were advised of steps which they might take in their own districts with a view to obtaining the benefit of a similar concession from the local chief of police.

Paper Control Restrictions

Consternation was expressed concerning the new Paper Control Order. It was contended that the theatrical and kinema interests ought to have been consulted before the restrictions were imposed, and that they ought not to be accepted lying down. This question was asked: "If an exhibitor, in ignorance, orders posters or printed matter in excess of the quantities specified and they are delivered to him, is he liable?" No reply.

Lincolnshire C.E.A.

INAUGURAL MEETING ON JANUARY 6

At a meeting of exhibitors held at the Regal, Grimsby, Charles Clow, who presided, reported that the sanction of the parent body had been secured for the proposal to inaugurate a Lincolnshire branch of the C.E.A.

The new branch, he said, would cover kinemas at Grimsby, Lincoln, Scunthorpe, Boston, Brigg, Boston-on-Humber, Louth, Skegness, Cranwell, Market Rasen, Gainsborough, Spilsby, Horncastle and Mablethorpe.

The size of the county, continued Mr. Clow, warranted a branch of its own, while an additional argument in favour of it was the present difficulty in crossing the Humber to Hull.

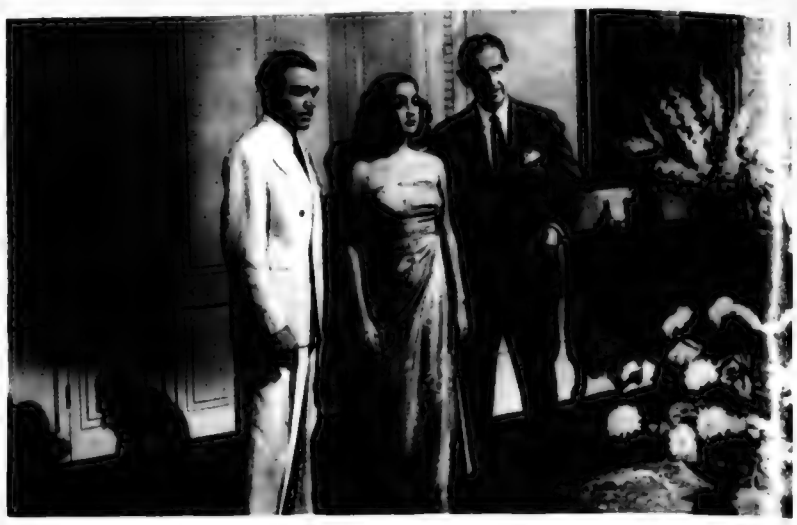
Mr. Clow paid tribute to the efforts of Capt. Freeman to secure a branch for the county and said that it was largely due to his work that success had been achieved.

The new branch will be inaugurated at a luncheon in Grimsby on January 6, when the guests will include the national President (Lieut.-Col. S. K. Lewis) and the General Secretary (W. R. Fuller).

During the meeting, F. Poulter, who is leaving the Ritz, Cleethorpes, for the Empress, Nottingham, was presented with a pipe, tobacco pouch and tobacco.

STOCKPORT EXHIBITORS TO RECONSIDER S.O.

Further consideration to the Sunday opening position at Stockport, where the Town Council has declined to act on a certificate of the competent military authority, will be given by a meeting of the Stockport Cinematograph Exhibitors' Association, notices for which have been sent out by Wally Baker.



Dorothy Lamour in MALAYA, a forthcoming Paramount offering in which she is the star. Richard Denning, Jack Haley, Walter Abel, and Patricia Morrison lead a strong supporting cast

Women's Call-up Still an Indefinite Problem

SHEFFIELD DISCUSSION

Opening Hours Difficulty at Rotherham

THE result of discussions between Coun. Gent (chairman) and Arnold S. Favell (secretary), of the Sheffield branch, and officials of the local Employment Exchange, on the calling-up of female kinema employees, was communicated to the members at their meeting on Friday. Nothing of a very definite character had come out of the visit, but the Chairman said they had gathered information which would be of benefit to the members in the future.

In a resumé, ARNOLD R. FAVELL said Coun. Gent had pointed out the necessity of kinemas for the maintenance of Government propaganda and public morale, and to comply with police regulations an adequate and efficient staff was essential. That was agreed to by one of the officials of the Employment Exchange, who said nothing would be done to close down kinemas.

It was agreed that each case of calling up should be considered separately, and that where a substitute was necessary the employer should say so.

In the case of semi-skilled labour, cashiers and booking clerks, for example, a postponement of one month would be given where necessary. In certain cases that could be extended to the limit of two months allowed by law.

The Employment Exchanges would do their best to provide substitutes, but the onus was legally on the employer. If kinemas were training registered usherettes as projectionists that fact should be immediately reported to the Exchange.

Opening Hours

A difficulty has arisen with Rotherham civic authorities over the times of opening kinemas, and it might be that the General Secretary of the C.E.A. would be asked to take action.

COUN. HAROLD S. GENT reminded the Sheffield members that, following the announcement of the Minister for Home Security that kinemas should be permitted to open as usual under normal conditions, the Chief Constable for Sheffield, on the representation of the Sheffield branch, withdrew existing restrictions.

But in Rotherham it was not the Chief Constable but the Watch Committee who fixed the hours of opening. Rotherham members, not appreciating that fact, approached the Rotherham Chief Constable with the view to getting the hours of opening altered to those announced by Mr. Herbert Morrison.

Mr. Morris, of the Regal Theatre, acting for the group, received a reply stating that the opening times were fixed by the Watch Committee, and that it was not within the Chief Constable's province to fix other times. Mr. Morris then communicated with the Town Clerk of Rotherham, who had replied that he would take the instructions of the Watch Committee on the matter of opening times.

Coun. Gent added that the branch secretary had asked for the decision of the Watch Committee, and if necessary Mr. Fuller would be asked to take up the matter. It was regretted that the Rotherham Watch Committee had taken the course it had.

Oliver Twist

Having contributed £66 13s. 4d. to the Cinema Day effort of the Cinema Trades Benevolent Fund—this sum to be made up to £100 by the renters—the Sheffield branch has been asked if it can see its way to do a little better.

Sheffield did not join in the Penny-per-Seat Scheme, for the reason that it has its own Benevolent Fund. It made the grant in consideration of the fact that the C.T.B.F. meets the needs of allied trades.

Members thought that in the circumstances Sheffield had made a generous grant, and that if other branches had organised a benevolent fund as Sheffield had done there would have been no need for the Cinema Day appeal.

The matter was referred to the Benevolent Fund Committee for consideration.

Transport Contracts

A committee consisting of Coun. Gent, G. W. Keeton, Donald Craig, E. C. Clayton, Percy Toothill, David Heughan and L. Steeples (Rotherham) has been set up by the Sheffield branch to consider an application by Film Transport Services for a revision of the terms of the transport agreement which expires next February.

Making the application, Film Transport Services stated that the rates had remained unaltered in spite of heavy increases in working costs.

Sympathy

The members paid tribute to the memory of G. H. Leighton, manager of Hillsborough Park Kinema, Sheffield, and Harry Russell, of Arcadia, Doncaster, who died recently.

Coun HAROLD S. GENT made sympathetic reference to the loss of these two managers, and the members stood in silence.

Randolph Scott and Gene Tierney in BELLE STARR (20th Century-Fox) reviewed in this issue

Oldham S.O. Agreement

It is expected that a settlement of the terms on which Oldham exhibitors may give Sunday shows will be reached at the Watch Committee meeting, to be held on November 26. Charity contribution, it is suggested, should be based on the payment of a fixed sum for each Sunday a theatre opens.

THE POWER AND SWEEP OF 'JESSE JAMES

A great screen personality soars to stardom as the fury with a gun.....

PACKED WITH THE PUNCH AND POWER OF 'JESSE JAMES' ....BUT SOMETHING NEW IN ROMANTIC ADVENTURE!
"BELLE STARR"
RANDOLPH SCOTT
GENE TIERNEY
DANA ANDREWS
JOHN SHEPPERD
ELIZABETH PATTERSON
IN TECHNICOLOR
20

John Carroll and Carol Bruce in a scene from the Universal production THIS WOMAN IS MINE, which also stars Franchot Tone (General Film Distributors)

Brighton Film-Ball Raises £200 for C.T.B.F.

ORGANISERS THANKED BY SUSSEX C.E.A. MEMBERS

THE outstanding success of the recent big Film Ball at Brighton in raising over £200 for the C.T.B.F. was reported to the Sussex C.E.A. meeting at the Regent, Brighton, when grateful thanks were expressed to the organising committee, and particularly to A. J. Sadler, Chairman, Dan Benjamin, Hon. Treasurer, and H. Jacobs, Hon. Secretary, for their valuable efforts.

MR. SADLER (vice-chairman of the branch), who presided in the unavoidable absence on C.E.A. business in London of Coun. R. E. Richards, acknowledged the generosity of Mark Ostrer in giving free use of the Regent, and the band, and he also thanked Paul Kimberley for the trailers; E. V. Glenister, G.-B. area supervisor; Geoffrey Foster, manager of the Regent, and all who had contributed to the success of the ball.

DAN BENJAMIN presented the financial statement, which showed that the amount of £200 had been achieved. Mr. Benjamin was thanked for a handsome donation, and with additional donations from H. T. A. Philpott, a new member of the branch, and P. G. Lundy, the final total, it was stated, would be £210.

National Service

An encouraging report on the working of the National Service sub-committee was given by the branch representative—A. J. SADLER—to whose helpful service on matters of staff call-up tribute was paid by Mr. BENJAMIN.

Gratitude

It was unanimously decided that the branch, in conjunction with the Brighton and Hove Entertainment Producers' Association, should honour Alderman J. Talbot Nanson, for whose services to the Industry during the past three years, when he was Mayor of Brighton, cordial tribute was paid by Mr. Glenister, Mr. Sadler and Reginald Briggs, representing exhibitors outside Brighton.

A Recruit

The members gave a cordial welcome to Frederick C. Self, who has been appointed general manager of the Odeon, West Street, Brighton, in succession to George Stevens, who has gone into the theatrical management at Worthing.

Mr. Self, who returns to Brighton from Muswell Hill, has opened kinemas at Weybridge, Guildford and Bournemouth for Odeon. Both at Bournemouth and Guildford he was instrumental in raising large sums for hospitals, and his services in this direction have been recognised by his appointment as a life governor of the Royal Surrey County Hospital.

TRAINING OPERATORS

Northern C.E.A. Approve Postal Course

At its last meeting the Northern branch gave its official blessing to a postal course for projectionists which Mr. Dawson, RCA Service Engineer, is completing. No charge will be made to students other than postage both ways; but the Association had agreed to share the cost of printing.

The CHAIRMAN (W. S. Gibson) advised all members to consider seriously encouraging their younger projectionists to take the course.

MANCHESTER KINEMAS AS REST CENTRES

Kinema Sabotage Alarms Local Exhibitors

A SUGGESTION that kinemas should be employed as rest centres in event of a blitz was discussed at the last meeting of the Manchester and Salford Branch. Local exhibitors are showing slides and offering rewards for information leading to the conviction of persons responsible for wanton damage at kinemas. The saboteurs are believed to be boys and youths.

W. HOCKMAN, who reported on the matter at the meeting of the committee of the Manchester and Salford branch, on November 19, mentioned that at his theatre, the Gaumont, these evilly disposed persons forced their way into the kinema through the back exit doors, slashed seats and did all kinds of other damage. He asked if it would be possible to obtain police assistance.

In the discussion that followed, other members of the committee corroborated the seriousness of the damage to and thieving from local kinemas. It was described as almost an epidemic.

T. S. DAWSON reported that on one occasion he caused a charge to be preferred against a youth who was sent to Borstal for two years.

The view was expressed that a more severe attitude by the magistrates when dealing with offenders would probably have a salutary effect. They should be given power to impose penalties that involved birching. The situation was becoming very serious, especially as it was so difficult to catch the offenders red handed.

Coun. B. VIVANTE made the comment that if managers laid hands on persons caught in the act they put themselves in a difficult position. The justices took a serious view of such happenings.

The subject having been ventilated, it was hoped that increased vigilance on the part of members would be the means of giving adequate protection to kinema properties, but there was also need for justices to deal with offenders with greater severity.

Overhaul Insurances

A. CAPLAN, who presided, mentioned the increased cost of replacements at kinemas and suggested that members would be well advised to increase their insurance covers in respect of fire and loss of profit risks.

War Bonuses

Questions were asked about night attendants' war bonuses. It was decided to refer a point on which a difference of opinion had arisen, to the local conciliation board, set up under the branch agreement with the trade union.

Kinema Rest Centres

From the Ministry of Health Regional Office was received a letter asking for the co-operation of kinema proprietors in permitting the use of their theatres as rest centres should they be required.

T. S. DAWSON did not see why this matter should be discussed locally, when it had been already taken up nationally. Members pointed out that access to premises was no longer a difficulty, as kinemas now had their fire-watching parties.

In connection with this, A. SNAPE explained that as theatres had always to be kept warm he had made representations to the Fuel Controller, who recognised that as kinemas might be needed for the accommodation of bombed-out people it was only reasonable to allow an additional ration of coke.

Salford S.O.

The Sunday opening position at Salford was reviewed, and satisfaction was expressed at the outcome of the representations to the Salford Watch Committee. The sub-committee which had the handling of the subject were thanked for their services. If the Salford City Council, on December 2, confirmed the Watch Committee's recommendation exhibitors would be able to open their theatres immediately.

H. NEWBOULD and T. S. DAWSON, delegates, were thanked for their work on the General Council

RESTRICTIVE S.O. CONDITIONS

Waived after Trade Representations

Restrictive conditions for Sunday opening which had been proposed by the Salford Watch Committee were waived after the Committee had heard the views of the Manchester and Salford branch C.E.A.

Exhibitors objected to the suggestion that all kinemas should not open on Sundays but should open on a rota plan, and also to the proposal that children unaccompanied by adults should not be admitted. They pointed out that the attendance of children would not be encouraged because there would be no reduced prices of admission—seats would be the same price for children as for adults.

Conditions under which the Watch Committee will now recommend the December meeting of the City Council to approve of Sunday opening are parallel with those of the neighbouring City of Manchester.

Charity contribution will range from 15s. to £3 per hall, according to seating capacity, per Sunday, estimated to yield £1,500 per annum; existing six-day licences will become seven-day licences; opening hours for Sundays to be from 2.30 p.m. to 9.30 p.m.

"GOOD MUSIC" PLEA REJECTED

Wigan Bans Sunday Concert

Wigan magistrates have rejected an application by the Liverpool Philharmonic Society to give a Sunday concert at the Ritz kinema on November 30.

A police witness said the concert would provide a welcome opportunity to hear some good music, "as distinct from the awful stuff that was mostly thrust upon us."

It is understood that the reason for the justices' refusal was that they feared this might be the thin end of the wedge for Sunday concerts of all kinds.

Changes of Address

New address of the Sydney Film Service is Camden Building, 11, Camden Street, Liverpool—immediately opposite the Trocadero. The Commutation Row office has been closed. Walturdaws have also taken an office in the same building and have transferred their effects from Commutation Row. Sydney occupies suite 2 and Walturdaw suite 3.

Islington Rating Appeal Results

£1,054 REDUCTION AGREED

Appeals Based on War Causes

A PROVISIONAL settlement of the rating appeals of six theatres is announced by the Rating Committee of the Islington Borough Council. A total reduction in the net annual value of £1,054 was agreed by both parties against the original demand of the appellants for a reduction amounting to £4,192.

The decision of the Rating Committee was announced in the following report: —

In the case of five kinemas and the Finsbury Park Empire, the appeals were based upon "causes" arising out of the war, and with a view to considering as to the advisability or otherwise of contesting the appeals at Quarter Sessions, it obtained reports from M. K. Matthews, rating valuer, upon the general aspects of each case.

Upon the authority of the Committee Mr. Matthews had discussions with the surveyors to the appellants, with the result that he reached agreements as to the terms upon which each of the appeals could be withdrawn, on the basis of each party paying their own costs.

The Committee formed the opinion that with the uncertainty with which the Court might view the disadvantages which the appellants were endeavouring to carry on their business, and to the provisions contained in the Valuation (Postponement of Valuation) Act, 1940, it would be in the interest of the borough that litigation should be avoided.

It therefore approved the provisional settlements by which the six appeals could be disposed of at a total reduction of £1,054 net annual value.

The Committee is of opinion that this may be regarded as satisfactory to the council. The reduction in the net annual value asked for by the appellants amounted to £4,192.

Merle Oberon and Alan Marshall in a romantic scene from LYDIA, which opens at the Odeon, Leicester Square, on December 22 (United Artists)

ODEON GROSS PROFITS REACH £643,000

Directors Propose Again to Pass Ordinary Dividend

ALTHOUGH Odeon profits for the year ended June 21 jumped £169,806 to £643,287, allocation for Income Tax and E.P.T. revenue reduced the net profit to £195,490—£3,000 less than the previous year. No ordinary dividend is recommended. Actual damage to the theatres, the directors state, has not materially affected the earning power of the circuit.

The gross profits of £643,287 as against £473,481 last year was struck after providing for directors' fees, administration, depreciation, equalisation reserve for repairs and renewals, and amortisation of leasehold property.

But an allocation of £325,000, compared with £150,000 for Income Tax and E.P.T. reserve, reduced the net profit to £195,490, compared with £193,618.

Debenture and loan interest takes £122,797 against £124,864.

After payment of £93,789 required for the 6 per cent. dividend for the year, there is available £101,701, compared with £104,829.

From this £14,470 is written off A.R.P. expenditure, against £12,334, while an additional item is £65 000 reserved for war damage contributions. The latter rather takes the place of general reserve allocation last year of £50,000 and £36,000, which was then written off preliminary expenses.

The annual general meeting will be held at the Dorchester Hotel at 12 noon on Tuesday, December 2, 1941.

Directors' Report

In their full report, the directors state that they consider the results particularly satisfactory, taking into consideration the effect upon the company's revenue during the autumn and winter of 1940 of the war conditions which then existed.

After the turn of the year, business materially improved and the directors report that this improvement continues.

But in view of the continuing abnormal conditions, they have decided that it is in the best interests of the company not to recommend a dividend.

In view of the Government's scheme for compensation and insurance in respect of war damage, no account has been taken of such damage to property and fixtures other than the provision for the contributions and premiums payable under the War Damage Act.

Kinema Shares in Demand

MOST G. B. ISSUES APPRECIATE

THERE was again a noteworthy improvement in a number of kinema shares during the past week, and the bulk of the buying seemed to be taking place among the shares of companies either controlled by Gaumont or associated with that group in some way.

Gaumont-British ordinary themselves were up 6d. to 7s. 3d., while the "A" ordinary and the preference both rose a similar amount to 3s. 4½d. and 14s. 6d. respectively. The debentures gained £2 at £87½.

Another noteworthy feature was Moss' Empires, which jumped no less than 1s. 10½d. to 21s. 1½d., while P.C.T. "B" preference were up to 21s. 3d., compared with 20s. 7½d., and P.C.T. Construction preference up from 22s. 6d. to 23s. 1½d.

There was another outstanding rise in Mde. Tussaud's preferred, which jumped 1s. 6d. to 6s., while the deferred rose 3d. to 9d.

Despite the increased profits, Odeon ordinary issues were easier on the passing of the ordinary dividend. They declined from 8s. to 7s. 6d. On the other hand, the 5 per cent. debentures rose £2 to £92½.

The A.B.P.C. group was quiet, the only movement being a small rise of 10s. to £98½ in the 5 per cent. debentures. General Theatres debentures were also better at £82½ as against £81 a week earlier, but the preferred, at 4s. 10½d., lost 4½d. Another minor feature was a rise of 4½d. to 3s. 7½d. in Union Cinemas second preference.

SHARE MARKET

	Last week.	This week.	Movement.
African Theatres Ord.	43/-	43/-	—
Assoc.Brit.Pic.Corp.5/- Ord.	8/3	8/3	—
„ 6% Pref.	18/9	18/9	—
„ 5% Debs.	£98	£98½	+10/-
A.P.P.H. Ord.	8/3	8/0xd.	—
Brit. & Dom. Films £1	1/-	1/-	—
Brit. Lion Pref. Ord.	6/4½	6/4½	—
Capital Prov. News 5/-	1/6	1/6	—
Gaumont-British Ord. 10/-	6/9	7/3	+ -/6
„ "A" Ord.	2/10½	3/4½	+ -/6
„ 5½% 1st Pref.	14/-	14/6	+ -/6
„ 4½% Debs.	£85½	£87½	+ £2
General Thr. Prefd.	5/3	4/10½	— -/4½
„ 6½% 1st Mort. Deb.	£81	£82½	+ £1½
Mde. Tussaud 1/- Def.	-/6	-/9	+ -/3
„ £1 Prefd. Ord.	4/6	6/-	+ 1/6
Moss Empires £1 Ord.	19/3	21/1½	+1/10½
„ £1 Cum. Pref.	16/-	16/-	—
Odeon 5/- Ord.	8/-	7/6	— -/6
„ 6% Pref.	15/3	15/3	—
„ 5% Debs.	£90½	£92½	+ £2
P.C.T. 7½% Ptg. Pf. Ord.	18/-	18/-	—
„ Cum "A" Pref. £1	20/7½	20/7½	—
„ Cum. "B" Pref. £1	20/7½	21/3	+ -/7½
„ Const. 7% Pref.	22/6	23/1½	+ -/7½
Sound City (Films) 6% Pref.	3/3	3/3	—
Stoll Th. Corp.	3/-	3/-	—
Twentieth Cent. 6% Pref.	1/1½	1/3	+ -/1½
Union Cinemas Ord.	-/7	-/7	—
„ 1st Pref.	6/3	6/3	—
„ 2nd Pref.	3/3	3/7½	+ -/4½

£1 shares unless otherwise stated.

Niksos Films

Niksos Films, London, W.1, has registered "A" debenture dated October 29, 1941, to secure all moneys due or to become due from this company to General Film Distributors in respect of advances made under a distribution agreement not exceeding £35,000. The debenture is charged on such proportion of the company's share of the gross receipts of the film as £35,000 bears to the cost of production, and the company's undertaking and property, present and future, including uncalled capital.

Also "B" debenture of same date for a similar amount under similar conditions.

COMPANY NOTES AND NEWS

New Private Companies

Francis Russell Entertainments, Ltd.—Registered November 13. Capital, £500 in 500 shares of £1 each. Proprietors of kinemas and other places of amusement, etc. The directors are: Leslie J. Francis, 75, Balham Park Road, S.W.12, theatrical manager and producer; Ernest T. Russell, 25, Hea Avenue, S.W.4, builder; William J. Stebbing, William Sumner and Emanuel Jay. Solicitors: Webster, Butcher, Sons and Johnson, 6, Station Parade, Balham, S.W.12. Registered Office: 65, Balham Park Road, Balham, S.W.

W. M. Theatres, Ltd.—Registered November 12. Capital, £100 in 100 shares of £1 each. Kinema proprietors, managers, etc. The subscribers are: Wm. Mistlin, 21, Woodland Drive, Hove, company director; Ivy Lucas, 12/14, St. John's Road, Clapham Junction, company secretary.

SATISFACTIONS

British National Films, Ltd., Rock Studios, Boreham Wood, Herts.—Satisfaction in full on October 13, 1941, of debenture registered January 12, 1937. (According to the register of mortgages, the debenture registered January 12, 1937, originally secured £22,000, and further sums not exceeding £30,000).

15 per cent. and a Bonus

BLACKPOOL TOWER'S SUCCESSFUL YEAR

Increased profits and increased dividend are reported by the Blackpool Tower Co., Ltd., which owns the shares of the Blackpool Winter Gardens Co., Ltd., and owns the Tower, Palace, Grand and Opera House, and the Gardens and Palace kinemas, Blackpool, the Palace Kinema, St. Annes; Palace Kinema, Lytham; and the Art Kinema, Fleetwood.

The accounts for the year ending October 31 show that, including the amount brought forward, the profits are £105,405, compared with £95,426 last year. To this is added the dividend of 15 per cent. and bonus of 5 per cent. on the shares of the Winter Gardens Co., amounting to £10,500, making a total of £115,905. The Winter Gardens profits were £46,096.

The directors recommend a dividend of 15 per cent. and bonus of 5 per cent., both less tax, on the ordinary shares.

This distribution of a total of 20 per cent. compares with a total dividend and bonus last year of 17½ per cent., and a total of 15 per cent. in 1939.

After writing off £25,000 as depreciation and placing £15,421 to the maintenance and contingent fund there is a balance of £33,033 carried forward. The carry forward a year ago was £38,104, but nothing was set aside to the maintenance fund.

Continued from page 3

REPUBLIC ASSUMES MAJOR STATUS

product. For the 1941-42 season's product more than three times this amount has been allotted for production.

Under supervision of Herbert J. Yates and the management of M. J. Siegel, Republic Productions has gone steadily forward and boasts a noteworthy contract list of stars. Gene Autry's name is, of course, inalienable with that of Republic. John Wayne, another popular contract star, has been much sought after to star in other companies' big pictures, whilst Republic has also introduced a definite new box-office star in Judy Canova

An Enviable Record

Republic's independent record is certainly one that could be envied by any of the major trade marks. Some of its more important assets are: One of the finest studios in Hollywood; a generous share of the motion picture Industry's finest manpower, both in production and technical fields; in the United States and Canada, a first-class sales and distributing organisation, having over 38 branches and employing hundreds of personnel; in the foreign field, sales representatives and distribution offices in all countries of the world where American motion pictures are shown.

As records go, Republic's accomplishments in the short space of six years are unparalleled in motion picture history.

Nelson Eddy in a scene from THE CHOCOLATE SOLDIER (M-G-M.)

Blitz-Lull Improves A.P.P.H. Profits

MARK OSTRER'S SPEECH

All Kinemas Undamaged

IN proposing the payment of 3 per cent. dividend on the Ordinary Shares of Associated Provincial Picture Houses, Ltd., Mark Ostrer, Chairman, said that shortly after the cessation of serious air-raids at the end of last October, there was a substantial improvement in profits which had been maintained during the current financial year.

"Unless there is a resumption of heavy raids," he added, "I have every hope that the company will at least be able to maintain this dividend next year.

All the company's theatres are open and undamaged.

In his analysis of the balance sheet, the Chairman said the net profit, including income from investments and transfer fees, amounts to £76,030, a decrease of £18,370, compared with last year.

£171,000 Available

The balance brought forward is £95,744, which, when added to the net profit for the year, gives an available sum of £171,774. Out of this £27,000 has been put to reserve for depreciation of properties, plant and fixtures, the same as last year. The appropriation necessary for Income Tax and National Defence contributions is £29,310.

Dividends paid and accrued during the year on the 7½ per cent. cumulative preference shares amount to £7,500, the same as last year, leaving an available balance of £107,964, out of which the directors recommend the payment of a dividend upon the ordinary share capital of 3 per cent., absorbing £21,000, leaving £86,964 to go forward to next year.

During the last 12 years approximately £160,000 has been written off good will account or placed to general reserve in addition to the amounts carried to reserve for depreciation over that period.

There are few variations in the balance sheet. Authorised and issued capital remains unchanged.

Mortgages Down

Mortgages at £364,000 are less than last year by £12,000, which has been repaid in accordance with arrangements made for the reduction of certain mortgages by annual instalments.

Sundry creditors and accruing expenses stand at £94,909, which is an increase of £49,652 compared with last year. This increase is due principally to delay in making payments brought about by staff difficulties, but also includes the new item of reserve for War Damage Insurance premiums.

The reserve for Income Tax and National Defence contribution at £17,239 is almost the same as last year and is sufficient to cover the company's liability up to the date of the balance sheet. The depreciation reserve account now amounts to £408,044.

MARK OSTRER
Who presided at the meeting of A.P.P.H.

General Reserve

The general reserve of £10,500 which appeared in last year's accounts has been appropriated to meet War Damage Insurance premiums so that the reserve now stands at £114,500. This, together with the balance of £86,964, which it is recommended should be carried forward, and the depreciation reserve of £408,044, amounts to over £600,000, which is more than 42 per cent. of the total book value of the company's properties.

On the assets side, cash at bank on current account and in hand stands at £103,265, and is higher than at May 31, 1940, by £68,798. This increase more than counterbalances the increase in creditors and the £10,500 which will be required to meet the proposed ordinary dividend of 3 per cent.

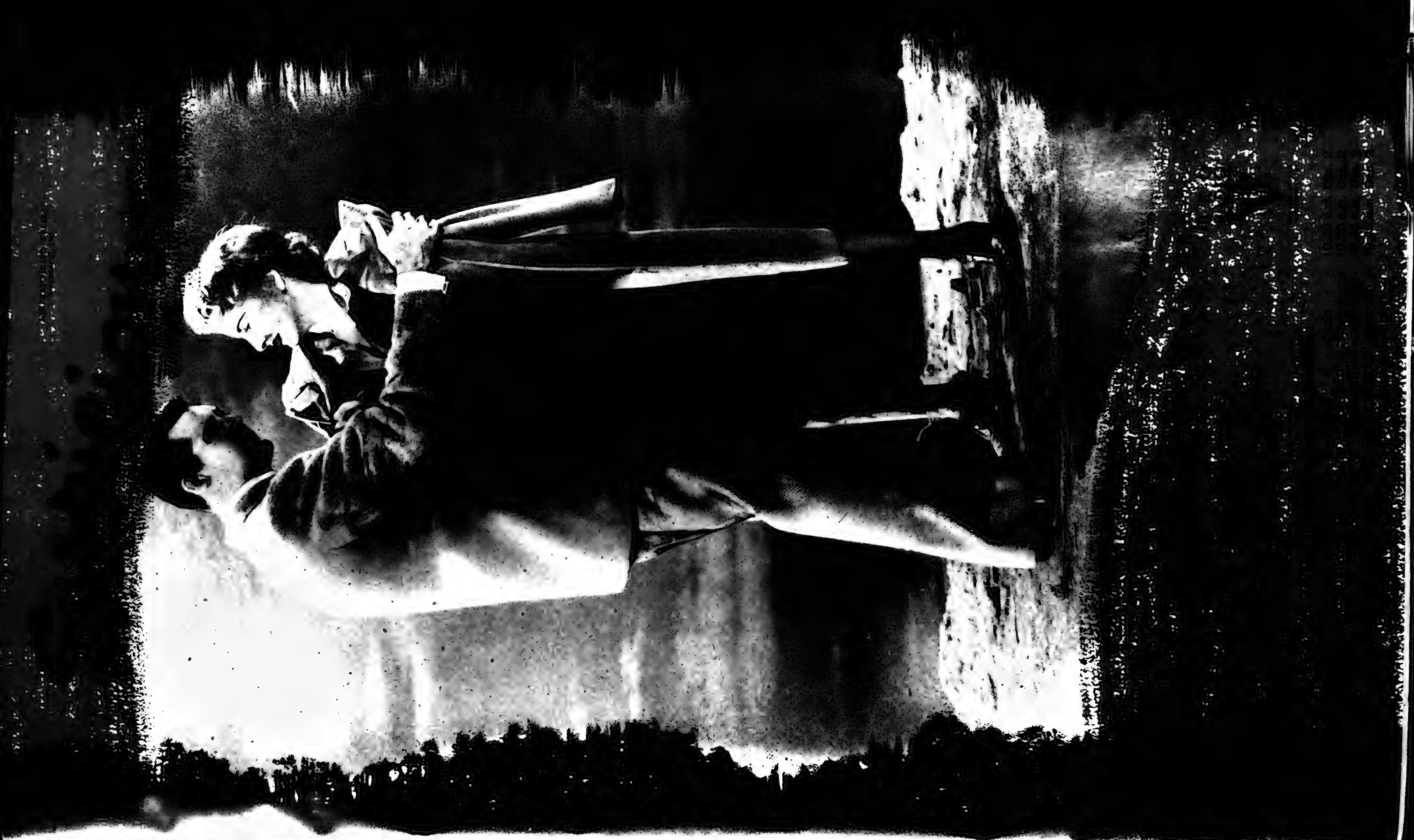
Investments

Shares in subsidiaries at £338,650; investments in other companies at £7,650 and loans to a subsidiary company at £33,500 are exactly the same as last year. Sundry debtors amount to £7,808 and show a decrease of £4,265. This is due to dividends outstanding last year having since been paid.

Stocks on hand at £4,888 are slightly higher than last year, but do not call for any special comment. There has been little change in the main assets item, namely, the properties, the majority of which are freehold.

In conclusion, Mr. Ostrer congratulated the general management and staff who had served the company loyally under very trying circumstances.

The meeting took place on November 17 at Exeter, and the report and accounts were adopted.



Suspense
ALFRED HITCHCOCK

Cary

GRANT

Joan

FONTAINE

in

JAMES CRAIG
ANNE SHIRLEY
CHARLES COBURN

BRITISH COUNCIL PROPAGANDA

Epic Sea Story Picturised

THE British Council, last week, screened five of their latest productions to a gathering of Trade personalities, film critics and representatives of the British and other Governments.

The most notable film in the programme was "Western Isles," a Merton Park Studios production in Technicolor, written and directed by Terence Egan Bishop.

There were two stories in this film—a fictionised version of the epic voyage made by a Harris boy, Malcolm Morrison, after his ship had been torpedoed 350 miles out in the Atlantic, and the story of Harris tweed.

"They'll be Worrying"

When Morrison's ship was sunk he was the only one who knew how to handle small boats. So, without charts or compass, he set course according to his own calculations. After an exhausting voyage the seamen eventually reach the Hebrides. Most of them are rushed off to hospital, but not young Morrison. Although frostbitten, he refused medical treatment and set out immediately to walk 17 miles to his home. Why? Because, as he explained, "They'll be worrying about me."

"Western Isles" also tells of the simple life of the rugged islanders and the important part that the manufacturer of the famous Harris tweeds plays in their daily life. The Technicolor is superb and a tribute to the work of Jack Cardiff, one of the outstanding documentary cameramen.

The English Inn

Another interesting film shown was a Verity production, "The English Inn," which was directed by Muriel Baker and written and commentated by Max Munden. This shows the part that the inn plays in the social life of Britain. Many famous old inns in all parts of the country are shown in this entertaining and instructive production, which is a real credit to Verity Films.

"Song of the Clyde" was another film that caused a lot of interest at the show. In this film, a Merton Park Studios production, there is some very fine music written by George Posford and some good directorial work by Jimmy Rogers.

A Spectator film in Technicolor dealing with Kew Gardens and flowers in general, and an interesting edition of British News were the other two films in the programme.

90 PER CENT. GROSS S.O. TAX

Middlesbrough Demand

The Chief Constable of Middlesbrough refutes the suggestion that the Watch Committee has refused permission to hold Sunday Concerts in kinemas. The Watch Committee do insist that 90 per cent. of gross takings must be handed over to a defined charity.

Stockton magistrates have refused to allow a Sunday concert for charity because £26 5s. was to be charged for the use of the theatre which, during the week, gives kinema shows.

Lynn Bari and John Sutton are featured in MOON OVER HER SHOULDER (20th Century-Fox)

Lord Provost Attends Glasgow Premiere

"HATTER'S CASTLE" RECORDS

LAST Sunday week, in the Paramount Theatre, a record for any Sunday kinema show was obtained by the world premiere of "Hatter's Castle." Accompanied by Mr. Upfold, from the London office, Miss Enid Stamp Taylor travelled north specially to make a personal appearance. Introduced from the stage by Sir P. J. Dollan, Miss Taylor made a very favourable impression with a snappy little speech. Sir P. J. Dollan thanked the audience for their support, and intimated that he was already assured that the London premiere total had been passed. He hoped with donations to have nearly £1,000 to hand over to the Central War Relief Fund, with a recommendation that it be used to form the nucleus of a comforts fund for the men of Glasgow's own warship, *Duke of York*.

Relief Manager Appointed

R. P. Lauder, who has been relief manager for Gaumont-British circuit for Glasgow, has been appointed and has now taken up his duties as business manager to "Old Mother Riley" (Arthur Lucan and Kitty MacShane). This is another new experience for Richard, who was with the B.E.F. in France, was brought off at Dunkirk and latterly discharged.

Manageress at Girvan

Arthur Donaldson, manager of the Regal Kinema, Girvan, has been appointed manager of the Greenock Picture Palace, and took up his duties last Monday. At Girvan he is succeeded in the management by Miss Minnie Brown.

Ayr Charity Show

Last Sunday evening in the Orient Kinema, Ayr, a packed house enjoyed a film show, the total proceeds of which went to swell the Ayr Charities Fund.

Films for Evacuees

The M. of I. has commissioned Scottish Film Productions to take a film of Cally House, Gatehouse of Fleet, an experimental school for boy and girl evacuees from Glasgow. Pupils from nine different schools are housed in this retreat in Kirkcudbrightshire.

Lodge Anima

Masonic Brethren are reminded that the next meeting in Masonic Halls, on Friday, December 5, is the most important of the year. The occasion is the installation of office bearers. As already announced, Bro. W. T. Bendon goes into the chair for the second term, along with the principal office-bearers. The Installing Masters will be Bro. W. Kempsell, P.M., and Bro. J. M. Kissell, P.M., both Lodge Anima.

"HATTER'S CASTLE" FOR NEW YORK

Rose Clippering Over for American Premiere

David Rose, managing director of Paramount, left London at the week-end for Lisbon, where he will join the "Clipper" for New York.

The Paramount chief is taking with him a copy of the successful British production, "Hatter's Castle," which is now having a season at the Plaza Theatre and playing to record business. Mr. Rose will make arrangements for the presentation of the film version of the A. J. Cronin novel in New York, and its release throughout the States. While in New York, he will hold conferences with Paramount executives on his plans for future production in this country.

After spending Christmas with his family, Mr. Rose expects to return to England about mid-January.

As the result of kinema Sunday at Oldham the local exhibitors raised the sum of £348, of which £88 has been sent to the C.T.B.F. and £260 to the Oldham Infirmary.

ROCHDALE SUNDAY CONCERTS

Permission Given to Kinemas

AT Rochdale (Lancs) special licensing sessions on Thursday last, November 20, applications for music licences for Sunday concerts were granted to the Ideal, Castleton; Empire, Town Hall Square; King's, Lowerplace; the Palace, the Theatre Royal, the Hippodrome, and the Rialto.

In respect of the first three kinemas, the bench made it a condition that before Sunday concerts are held at each place the police shall be satisfied that adequate dressing-room accommodation is provided for the artistes, and a recommendation was made that the proprietors of each of the seven halls should arrange for preferential seating accommodation and prices for members of the Forces.

Desirable

T. T. Heywood, making the applications on behalf of all the halls mentioned, said it was desired to hold concerts between the hours of 7 p.m. and 9 p.m. on each Sunday from November 30 to March 31 next. Leaving out the question of principle and expediency of holding such concerts on Sundays under existing conditions, it was an accepted fact that Sunday concerts had become general throughout the country and the matter resolved itself into whether or not a particular locality required facilities for Sunday concert attendance. Permission had already been granted to the Regal Cinema, and the demand for seats had shown that there was a desire for such facilities in Rochdale. In granting licences to the other halls, the magistrates could test the feelings of the townspeople as to whether the demand was widespread.

When Superintendent French remarked that in consideration of the fact that the principle of Sunday concerts had already been conceded, Mr. Heywood interjected: We don't say that a principle has been conceded; we say that the licence already granted was allowed in order to test public opinion and that you would deal with the matter on March 31 in the light of experience gained.

Safety of the Public

Superintendent French said the only point now arising was one of the safety of the public and the convenience of the artistes who would appear at the concerts. Without attempting to discriminate between the suitability of the halls, there was no suitable dressing-room accommodation or private lavatory provision at the King's Cinema, the Empire Cinema, or at the Ideal Cinema.

Mr. Heywood, replying, said it should not be thought that it was intended to put on a variety show with chorus girls and ballet dancers. Mostly, the concerts would comprise items by a band and selections by vocalists. All they would require would be somewhere to hang up their hats and coats. An undertaking, however, would be given that no concerts would be held until the police were satisfied that proper accommodation was provided and a further undertaking would be given that the interests of the employees at the theatres would be safeguarded, a clear day free being allowed and a register kept and made available for police inspection.

After a brief retirement, the magistrates granted the applications.

BRUM REJECTS SUNDAY CONCERT APPEAL

Another attempt was made last week to obtain permission for the renewal of Sunday concerts at the Odeon, Blackheath, Birmingham. For three months prior to October, manager Nat Goulding ran a successful series of these Sunday evening performances, and then the Halesowen magistrates refused to grant a music and singing licence for that month, opposition being forthcoming for the first time from the local Methodist circuit. On Tuesday of last week (November 18) 16 magistrates sat to hear an application for permission to hold concerts on Sunday next, and on the Sundays during December. The application was wholeheartedly supported by officers of local anti-aircraft batteries and of the Home Guard as well as the local police. Supt. George pointed out that since the concerts ceased there had been an increase in the number of young people parading the streets and visiting the local public-houses on Sunday evenings.

The application, however, was again refused.

£100 for Midland C.T.B.F.

W. L. Grice, hon. treasurer of the Birmingham and Midland Trade Benevolent Fund, gratefully acknowledges a cheque for £150, a grant made by the Leicester authorities from its Sunday Opening Charity Fund.

ROCHDALE'S LADY LICENSEE

The Rochdale Watch Committee have sanctioned the transfer of the licence of the Empire Cinema, owned by the Proprietary Theatres, from Clifford Higgin, who has joined the Forces, to Miss Doris Williamson. She is a familiar figure to Rochdale kinemagoers, having been at the Empire over 25 years. After working for three weeks as an attendant she went into the office as assistant to the manager (the late Albert Jones), and she has since been employed at the cash desk and as secretary.

The transfer of the kinema licence of the Gaumont, Middlesbrough, from C. Smelt to T. G. Phillips, and the transfer of the licence of the Hippodrome, Middlesbrough, from T. G. Phillips to Norman Cox, were granted by Middlesbrough Watch and Licensing Committee last week.

Ben Lyon, Bebe Daniels and Vic Oliver in a scene from HI, GANG! the Gainsborough picture, which General Film Distributors will Trade show next week

New Films at a Glance

Title and Renter.	R.T. and Certificate.	Stars.	Remarks.	Box-Office Angle.
† Belle Star ... ... (20th Century-Fox)—American.	87 min. (A)	Randolph Scott, Gene Tierney, Dana Andrews.	... Spectacular biographical melodrama, based in a colourful character in American history. Story actionful and human, star's performance brilliant, thrills realistic and Technicolor photography superb.	Excellent general booking Nothing to harm youngsters.
Big Boss, The ... ... (Columbia)—American.	68 min. (A)	Otto Kruger, Gloria Dickson, John Litel.	... Political melodrama with homicidal implications, concerning the stormy relationship of two brothers. Tale fictional, but acting vital and direction resourceful.	Reliable two-feature programme proposition. Should not harm youngsters.
*Bob's Your Uncle ... ... (Butcher)—British.	74 min. (U)	Albert Modley, Jean Colin, George Bolton.	... War-time romantic comedy with songs and spectacular embellishment. Tale simple but amusing, gags bright, teamwork eager and climax showmanlike.	Very good light booking for the masses, family and youngsters.
Broadway Ahead ... ... (Columbia)—American.	67 min. (U)	Ruby Keeler, Ozzie Nelson, Harriet Hilliard.	... Collegiate musicale. Story fatuous and treatment unoriginal and unimaginative.	Star light booking for small halls and youngsters.
Broadway Limited ... ... (United Artists)—American.	75 min. (U)	Victor McLaglen, Marjorie Woodworth, Dennis O'Keefe.	... Exuberant cross-country comedy with a baby interest. Story extravagant, but eventful, teamwork versatile and presentation novel.	Good light booking for the majority of halls. Good for the family.
Great Guns ... ... (20th Century-Fox)—American.	69 min. (U)	Stan Laurel, ... Oliver Hardy, Sheila Ryan.	... Boisterous Army comedy extravaganza, describing the adventures and misadventures of a couple of rookies. Story adequate, stars in good form and climax both spectacular and laughable.	Cast-iron comedy bet for the masses, family and youngsters.
New York Town ... ... (Paramount)—American.	68 min. (U)	Fred MacMurray, Mary Martin, Robert Preston.	... Bigtown comedy drama with romantic asides. Acting agreeable, but tale far-fetched. Photography impressive.	Fair average star programmer. Safe for the family.
Richest Man in Town, The (Columbia)—American.	68 min. (U)	Frank Craven, Edgar Buchanan Eileen O'Hearn.	... Small-town character comedy drama. Acting and atmosphere good, but story slight.	Support mainly for family halls.
Tillie the Toiler ... ... (Columbia)—American.	66 min. (U)	Kay Harris ... William Tracy, George Watts.	... Scatterbrain romantic comedy, the first of a new series. Story ingenuous, but teamwork and staging satisfactory.	Safe support for family and industrial audiences. Good for youngsters.
Unexpected Uncle ... ... (RKO-Radio)—American.	67 min. (U)	Charles Coburn, Anne Shirley, James Craig.	... Quixotic comedy with an elegant Florida background. Story slight, but Charles Coburn's performance clever.	Acceptable programmer for family and industrial halls. Good for youngsters.

* British Picture. † In Technicolor.

REVIEWS FOR SHOWMEN

New York Town

Paramount. American (U). Directed by Charles Vidor. Featuring Fred MacMurray, Mary Martin and Robert Preston. 6,160 feet. Release not fixed.

BIG-TOWN silly symphony with a New York setting telling of romance between a kerbstone photographer and a penniless girl. There are one or two good gags, and it is to the principal players' credit that they make the most of them. The photography, too, is good, but on the whole the play is too eager to tell the world what a grand place America's mighty metropolis is to carry a full weight of popular entertainment. At its best it is harmless quixotic claptrap. Fair average star programmer.

Story.—Victor Ballard, a kerbstone photographer, shares a studio with Stefan Janowski, portrait painter and Polish refugee. Alexandra, a working girl with no work, is snapped by Victor, who asks her her address. As soon as he learns she is down-and-out he offers her a room in his and Stefan's studio. She accepts and is given a job as canvasser.

She fails, but during her perambulations she makes the acquaintance of Paul Bryston, a wealthy playboy, and Victor advises her to marry him. She is secretly in love with Victor, but his apparent indifference prompts her to take his advice. Meanwhile, Paul enables Stefan to take out nationalisation papers by getting him a university professorship. In the end, Victor inevitably realises that he loves Alexandra and, what's more, takes her.

Acting.—Fred MacMurray and Mary Martin do their best as Victor and Alexandra. Robert Preston and Akim Tamiroff also work hard as Paul and Stefan, but Lynne Overman is nothing more than a passenger as a legless Great War veteran.

Production.—The opening is quite original, and there is also a novel gag in the early part showing how it is possible to get a free meal in New York, but the Bohemian studio and carefree Park Avenue interludes seldom ring true. The impediments to conviction are the overdrawing of many of the characters and the overselling of the locale. The best part of the production is unquestionably the photography. There are many impressive vistas of Manhattan. Star and title values are the main selling angle.

Points of Appeal.—Good cast, popular romantic sentiment, slight feminine angle, artless humorous twists, good photography and star values.

The Big Boss

Columbia. American (A). Directed by Charles Barton. Featuring Otto Kruger, Gloria Dickson and John Litel. 6,200 feet. Release not fixed.

POLITICAL melodrama with homicidal implications, concerning the stormy yet tender relationship of two brothers, one an unimpeachable State governor and the other a ruthless big business and political boss. Tradition demands the full penalty from the latter and, needless to say, the price is ultimately paid in sacrificial circumstance.

The mixture of sentiment, crime and big business is not, of course, fashioned in a subtle mould, but in spite of its occasional loose ends it is adequately endowed with popular entertainment. Its competent stars see to that. Reliable two-feature programme proposition for the industrial masses.

Story.—Bob Dugan, a serious self-made lawyer, is elected State governor. He decides to abolish chain-gang labour, but soon finds he has a powerful opponent in Jim Maloney, an unscrupulous political boss with a mysterious past. Maloney tries to get Bob to play ball with him but Bob refuses. Later, George Fellows, one of Maloney's associates, quarrels with Maloney and is killed. Eventually Bob discovers that Maloney is the murderer.

He and Maloney have a showdown, and Bob recognises Maloney as his own brother. Rather than prosecute his own flesh and blood, he prepares to resign. Maloney nobly refuses to permit the sacrifice. He gives himself up and goes to the chair. Bob gets his anti-chain gang Bill passed, and marries Sue, a reporter.

Acting.—Otto Kruger and John Litel are well cast as Maloney and Bob, and their competent acting does much to strengthen the weak links in the story. Gloria Dickson is adequate as Sue. Don Beddoe, Robert Fiske and George Lessey convince in supporting rôles.

Production.—The plot is not far removed from the pot-boiler category, but although stereotyped it nevertheless gets around. It also knows the value of sentiment. It matches its adversaries evenly, but is careful to see that right thinking and stalwart action triumph in the end. Its story integrity, together with refreshing romantic interests, seals its industrial success.

Points of Appeal.—Obvious but actionful story, strong sentimental angle, popular romance, vital acting, good title and popular stars.

Broadway Limited

United Artists. American (U). Directed by Gordon Douglas. Featuring Victor McLaglen, Marjorie Woodworth and Dennis O'Keefe. 6,750 feet. Release not fixed.

EXUBERANT cross-country comedy, built around complications which unexpectedly arise when a film star is given a baby for publicity purposes. The popular and versatile stars work hard, and their inimitable improvisation effectively strengthens occasional weak links.

The action actually takes place on a moving train, and mobile backgrounds create a subtle illusion of pace. Natural acting by an engaging baby star firmly charges the fooling with feminine appeal. It is a guaranteed laugh for the masses and the family. Good light booking.

Story.—Ivan Ivanski, a temperamental yet resourceful film director, decides that April Tremaine, his star, must have a baby before her next picture. The part calls for human interest rather than oomph. Patsy Riley, Ivan's secretary, instructs Mike, her engine-driver boy friend, to borrow one. Mike procures it through a casual acquaintance.

The party then board a train for Chicago. Harvey North, April's doctor fiancé, sees April with the baby, and Ivan, rather than lose April, causes Harvey to think the worst. Later, Mike reads an account of a kidnapping and believes the borrowed baby is the one concerned. He retails the news to the rest, and all fear a charge of kidnapping. Meanwhile, April and Harvey make it up. What to do with the baby is the immediate problem, and the solution leads to an adequate harvest of laughs.

Acting.—Marjorie Woodworth is a glamorous April, Leonid Kinskey contributes an amusing caricature as the temperamental Ivan, Victor McLaglen is an agreeably tough Mike, and Patsy Kelly and Zasu Pitts effectively dispense their own inimitable brands of humour as Patsy and a jittery Press-woman respectively. Cay Ellen Dakin very nearly eclipses the lot as the baby.

Production.—The tale, although extravagant, is represented by a lively compound of baby sentiment, popular romance, Hollywood satire, fisticuffs and slapstick. To make doubly sure, the cast has personality, versatility and inimitability. The doyen of comedy producers, Hal Roach, also makes his influence happily felt.

The featuring of the baby is, of course, super-showmanship. What with one and the other, and the constantly changing backgrounds, the show easily measures up to popular comedy standards. Star values and, in a smaller measure, title, complete its obvious box-office equipment.

Points of Appeal.—Bright, lively and versatile story, very good cast, novel presentation, strong feminine angle, good title and big star values.

Marjorie Woodworth and Dennis O'Keefe in Hal Roach's picture BROADWAY LIMITED (U.A.) reviewed above

Great Guns

Twentieth Century-Fox. American (U). Directed by Monty Banks. Featuring Stan Laurel, Oliver Hardy and Sheila Ryan. 6,253 feet. Released March 9, 1942.

BOISTEROUS Army comedy extravaganza, describing the adventures and misadventures of a couple of nit-wits who join up, together with their pet raven, to look after their pampered millionaire employer. The story does not open up at the double, neither do the stars, but both warm up in good time. A spectacular grand finale, in which the American Army lends its formidable weight, effectively crowns a lively second half.

All told, it is very good Laurel and Hardy. Cast-iron comedy bet for the masses and family.

Story.—Stan and Oliver, gardener and chauffeur to Dan Forrester, a pampered millionaire, join the Forces when their master is called up. Their pet raven accompanies them. They resolve to look after their young boss, but Dan relieves them of their responsibility by promptly responding to Army training. Before long Dan and Hippo, a tough sergeant, are heated rivals for Ginger, a pretty assistant to a photographer.

Hippo wins the first round by getting Dan jugged on the eve of manœuvres. Later, Stan and Oliver blot their battalion's copybook by being taken prisoner by the opposing forces. Dan eventually escapes and, with the help of the raven, leads his company's commander to the enemy's hideout. Everything is hunky-dorey at the fadeout.

Acting.—Oliver Hardy and Stan Laurel are resourceful as Oliver and Stan. They are not entirely dependent on manufactured gags. Sheila Ryan is a pretty Ginger, and Dick Nelson and Edmund McDonald are well cast as Dan and Hippo. The raven also deserves a mention.

Production.—The opening is a bit sketchy, but once the scene shifts to the Army good new and evergreen old gags blend effectively. The raven is a novel and amusing prop. The popular co-stars, too, return to their best form when they don uniform. Vast mechanised forces appear in the manœuvres climax, and the authentic touch lends showmanship to the hilarious culminating highlights. The complete film is a welcome and topical mirthquake in the best "Rookie" tradition.

Points of Appeal.—Amusing story, bright gags, resourceful teamwork, popular romantic asides, riotous spectacular climax and big star values.

Tillie the Toiler

Columbia. American (U). Directed by Sidney Salkow. Featuring Kay Harris, William Tracy and George Watts. 6,011 feet. Release not fixed.

SCATTERBRAIN romantic comedy, the first of a series based on a popular American cartoon strip, telling how a flirtatious miss luckily puts a behind-the-times dress business on its feet. Kay Harris, although a trifle lacking in experience, shows promise in the leading rôle. The established co-star and supporting players, too, make the most of their chances.

The modest triumph of personality and acting over plot—the tale is very ingenuous—paves the way to agreeable light entertainment for the not too critical. Acceptable support for family and industrial audiences.

Story.—Tillie Jones, a beautiful but not particularly bright middle-class girl, impresses Mac, susceptible employee of the Simpkins Dress Company. Through Mac she becomes secretary to Simpkins, the head of the firm. George Winker, Simpkins' unscrupulous rival, plans to force Simpkins into a partnership.

Tillie's eccentric typing adds fuel to the fire, but she makes amends in the end by taking upon herself the responsibility of exhibiting Simpkins' models at a fashionable parade. Luckily, she proves a success as a model and enables Simpkins to score over Winker. Her reward is promotion and romance with Mac.

Acting.—Kay Harris smiles a little too frequently as Tillie, but otherwise her portrayal is pert and snappy. William Tracy is amusing as the shy and rather bewildered Mac, and George Watts contributes an amusing caricature as behind-the-times Simpkins. Ernest Truex is the best of a well-chosen supporting cast.

Production.—The story is little more than a novelette in comedy form, but the eagerness of the young players and the resourcefulness of the old ones prevent its sentimental and humorous cliches from becoming too obvious. Laughs are evenly spaced, while an elegant mannequin parade sequence takes care of feminine interests. Convenient footage and a catchy title are considerable additional collateral.

Points of Appeal.—Artless but agreeable plot, adequate teamwork and staging, versatile cast and snappy title.

REVIEWS—continued on page 32

Columbia presents a

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LINDEN TRA

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Produced

Assoc

COLUMBIA PICTURES

with pride and pleasure —

RGE FORMBY

first Columbia production

SOUTH MERICAN GEORGE

TRAVERS · Enid STAMP TAYLOR

And an ALL STAR Cast

uced & Directed by **MARCEL VARNEL**

Associate Producer **BEN HENRY**

REVIEWS—continued from page 29

Bob's Your Uncle

Butcher. British (U). Directed by Oswald Mitchell. Featuring Albert Modley, Jean Colin and George Bolton. 6,827 *feet. Release not fixed.*

BRIGHT and lively comedy extravaganza with a picturesque English village background, occasional songs and a patriotic vaudeville grand finale, telling of romance between a simple Home Guard recruit and the pretty daughter of his peppery C.O. The main ingredients, which, incidentally, are happily mixed, furnish wide material for the principal players. They respond by registering individually—George Bolton is particularly good—and in concert.

Refreshing atmosphere and an exuberant climax complete a jolly as well as disarmingly ingenuous war time show. Very good light booking for the masses and family.

Story.—Albert Smith, stationmaster and part proprietor with his brother Jeff in a small store, and Dolly Diehard, friendly, if irresponsible, daughter of Major Diehard, the local Home Guard C.O., fall in love. Brownfoot, the sergeant, does not take to Albert and Jeff, who, unfortunately for them, are in his squad, but they eventually get their own back by causing him to be on the losing side during manœuvres. Albert then asks the major for Dolly's hand, but he only agrees provided that they put on a show and raise enough money to buy a tank. Needless to say, they do.

Acting.—Albert Modley works hard and puts over a number of good gags as Albert, and George Bolton makes a most capable foil as Jeff. Jean Colin is a pretty and versatile Dolly. Wally Patch and H. F. Maltby are in first-rate form as Brownfoot and the C.O. respectively.

Production.—The show is mainly built up on a chapter of incidents relating to the somewhat hazardous courtship of Albert and Dolly. The brightest are an "awkward squad" sequence, scenes in which Albert and Jeff outwit Brownfoot by masquerading as schoolboys during a battle for the village post-office, and a "minding-the-baby" episode. The vaudeville climax, complete with comedy sketch and patriotic vocal interludes, seals the friendly and topical show's obvious industrial, family and provincial success.

Points of Appeal.—Merry and versatile story, good gags, eager and resourceful teamwork, popular cast, showmanlike finale, and excellent title.

Broadway Ahead

Columbia. American (U). Directed by Edward Dmytryk. Featuring Ruby Keeler, Ozzie Nelson and Harriet Hilliard. 6,021 *feet. Release not fixed.*

COLLEGIATE musicale telling how members of a dance band and a dancer prevent a calculating widow from gaining control of a college. The story set-up is, to put it mildly, fatuous, and the many unoriginal song and dance routines accentuate rather than cloak its fatuity. It definitely strikes a new low. Star light booking for the uncritical only.

Story.—Ozzie Nelson and his Band, and Betty Blake, a clever dancer, prepare to open as a night spot near Lambeth College. Minnie Lambeth Sparr, daughter of the founder of the institution closes them up under an old law. Lambeth College is in poor straits and Minnie stands to gain possession if the students fall below a certain number. Harriet Hale, daughter of the president, seeks to outwit Minnie, and Ozzie, Betty and Terry Jones, Ozzie's publicity man, willingly co-operate. They and the members of the band enrol and, after a slight romantic misunderstauding between Betty and Terry, soon put paid to Minnie's hopes.

Acting.—Ruby Keeler does not dance badly as Betty, but her acting is not impressive. Ozzie Nelson, Harriet Hilliard and Gordon Oliver are uninteresting in support.

Production.—Admittedly the picture is not to be taken seriously, but that does not entirely relieve it of responsibility. Even the ingenuous are entitled to a modicum of wit and intelligence.

Points of Appeal.—Star, title and tunes.

The Richest Man in Town

Columbia. American (U). Directed by Charles Barton. Featuring Frank Craven, Edgar Buchanan and Eileen O'Hearn. 6,193 *feet. Release not fixed.*

SMALL-TOWN character comedy drama, concerning the friendly rivalry of a small-town banker and editor. The main argument centres around the establishment of a local theatre, but the core is so thin—there is much more talk than action—that the stars are frequently left to their own resources. They do as well as possible in the circumstances, but fail fully to counteract the picture's anæmia. Support mainly for family halls.

Story.—Pete Martin, small-town editor, and Abb Crothers, the local banker, have agreed to differ since the day Pete married the girl they both loved. Pete thinks Abb is behind the times and Abb thinks Pete is too rash. Pete is impressed by Tom Manning, visiting head of a travelling theatrical production unit, and mortgages his paper to establish a local theatre. Manning is really a crook, but he experiences a change of heart after meeting Mary, Pete's daughter. Unknown to Pete, Abb has stood security for the venture.

Abb catches pneumonia, and Pete, thinking that recovery is beyond hope, writes a moving obituary notice. Abb unexpectedly rallies, and the obituary is shelved. There are further obstacles before the new theatre is opened, but success is ultimately assured. At this juncture, Pete dies of a heart attack. Abb discovers his own obituary notice written by Pete, and changes the name to fit his loved enemy.

Acting.—Frank Craven and Edgar Buchanan act convincingly and sincerely as Abb and Pete, but the cross-talk gets a little tedious after a time. Eileen O'Hearn does not make a particularly promising start as Mary. The support is reasonably versatile.

Production.—There is definitely an idea behind the story and the obituary twist climax is graceful, but both the principal players and the director sleep on narratal possibilities too long. The treatment lacks pace and vitality. It's all too homespun confidently to appeal outside of family and domestic circles.

Points of Appeal.—Kindly tale, versatile cast, soothing atmosphere, slight human angle, title and star values.

Unexpected Uncle

RKO-Radio. American (U). Directed by Peter Godfrey. Featuring Anne Shirley, James Craig and Charles Coburn. 6,030 *feet. Release not fixed.*

QUIXOTIC comedy, with an elegant Florida background, describing the contribution of a shrewd and amiable eccentric to the romantic happiness of a pretty but penniless shop assistant and a wealthy but alcoholic playboy. Charles Coburn dispenses the story's airy philosophy with good humour in the name part, but the supporting players, although attractive, are less sure of their ground. The evergreen Cinderella angle is the extravagant entertainment's safest bet. Acceptable programmer.

Story.—Seton Mansley, a kindly but mysterious old gentleman, sees Kathleen Brown, a pretty shop assistant, crying. He comforts her and learns that she has been sacked for flirting with Johnny Korrigan, a wealthy playboy. He appoints himself her uncle, gets her her job back, and brings her and Johnny together.

Johnny insists upon keeping drunk to annoy his social-climbing sister, but goes to the other extreme when big business calls. His neglect of Kathleen very nearly wrecks their romance, but Seton again steps in in time. He discloses that he was a millionaire, but renounced his fortune because wealth and responsibility did not spell happiness. Johnny takes the hint.

Acting.—Charles Coburn has a light but sure touch as the eccentric Seton. He definitely amuses. Anne Shirley is a spirited and pretty Kathleen, and James Craig is every inch the hero of popular fiction as Johnny, although neither quite imparts a feeling of conviction. Ernest Truex and Russell Gleason are happier in direct support.

Production.—The moral, or rather philosophy, of the play is that true happiness can only be experienced provided the heart rules the head. Charles Coburn acts well enough to convert the fantastic deductions into laughter and, occasionally, tears, but the rest unwittingly reveal the airy flimsiness of the creed. Its surest touch is its happy Cinderella ending.

Points of Appeal.—Popular sentimental angle, clever and amusing performance by Charles Coburn, elegant staging, provocative title and attractive cast.

Belle Starr

Twentieth Century-Fox. American (A). Photographed in Technicolor. Directed by Irving Cummings. Featuring Randolph Scott, Gene Tierney and Dana Andrews. 7,795 *feet. Released March 16, 1942.*

STERN spectacular, period, biographical melodrama, photographed in superb Technicolor and played against picturesque and awe-inspiring panoramas, based on the stormy romantic and political career of an attractive Southern patriot who dedicated her life to the cause of the defeated Confederates. Her ardour, strong romantic instincts and, above all, her terrific patriotism provide the kernel of thrillingly emotional, as well as actionful, popular entertainment. Gene Tierney gives an impressive reading in the name part; she wins unbounded sympathy without weakening character. The play, which, incidentally, has vivid historical background, is brilliantly balanced. Feminine appeal is unquestionable. Excellent general booking.

Story.—Belle Shirley, a young Southern gentlewoman, rebels against Union Army subjugation following the Civil War. Sam Starr, a guerilla leader formerly of the Confederate army, impresses Belle with his deeds of daring, and she not only joins his band, but marries him. Sam and Belle have many lucky escapes from arrest, but eventually Sam is forced to recruit outlaws.

As soon as Belle realises that Sam is little more than a bandit leader she leaves him. Shortly afterwards she learns of a Union Army plot to ambush Sam. Love compels her to ride to her man's protection, but before she can get to him she is shot dead. Sam later gives himself up, but rather than bring shame on Belle, refuses to recognise her dead body.

Acting.—Gene Tierney gives a firmly graduated performance as Belle Starr. In the early scenes she is another Scarlett O'Hara, while in the later fierce patriotism is tempered with a tender romanticism. Randolph Scott makes an amiable as well as virile renegade as Sam, and Dana Andrews is a worthy adversary as Thomas Crail. John Shepperd, Louise Bevers and Olin Howland also register in key supporting rôles.

Production.—The picture is both a brilliant character study and an exciting and accurate history of its turbulent times. Gene Tierney's portrayal contains a wealth of human and popular romantic interest, while the backgrounds give a pungent and lucid description of life during the period of the hatred between the North and South. The two aspects, the human and the historic, provide the warp and woof of a thrilling and emotionally satisfying costume piece. Superb Technicolor photography cunningly amplifies its many compelling box-office characteristics. A good title and a great cast cement the certainty.

Points of Appeal.—Authentic, actionful and human story, fine acting by Gene Tierney, inspiring panoramas, thrilling highlights, tragic but appropriate climax, superb Technicolor photography, good title and big stars.

SHORTS OF THE WEEK REVIEWED

COLUMBIA

JUNIOR I.Q. PARADE. American (U). One reel. Release not fixed.—Novel Quiz short, taking the form of a contest between boy and girl students. Questions comparatively simple, but presentation bright. Sound average fill-up.

I'LL NEVER HEIL AGAIN. American (U). Featuring the Three Stooges. Two reels. Release not fixed.—Broad Nazi burlesque, staged on robust slapstick lines. Gags obvious but evergreen. Good knockabout fare for the masses.

SCREEN SNAPSHOTS. No. 94. American (U). One reel. Release not fixed.—Fan short with good matter, slick presentation and effective commentary. Very good fill-up of its type.

M-G-M

GHOST TREASURE. American (U). One reel. Release not fixed.—Cleverly compiled cameo dramatic history gold-producing Death Valley. Presentation, photography and commentary excellent. Outstanding dramatic novelty.

PARAMOUNT

ELMER'S GOOD TURN. British (U). Two reels. Release not fixed.—Canine novelty, taking the form of the tale of a dog. Story puerile, presentation clumsy and dramatic twists childish. Definitely not recommended.

†*GABBY GOES FISHING. American (U).* 660 *feet. Release not fixed.*—The ten-year-old angler has already a full creel when Gabby happens along and, knowledgeable as usual, borrows rod and line to show how much better he can do. Well, he just doesn't; the reason why not is explained in his series of misadventures, extraordinarily amusing to all ages.

CHILD PSYKOLOJIKY. Pop-eye Cartoon. American (U). 376 *feet. Release not fixed.*—Baby receives a lesson on the beauty of truth, with a talk on George Washington from Pop-eye, and Grandpa takes a hiding from Baby. Just the fun the youngsters appreciate.

SNOW DOGS. American (U). 860 *feet. Release not fixed.*—North American huskies, their puppyhood, training, and final work-out in snow scenery of grandeur, followed by pleasing and interesting shots of a day in the life of a litter of St. Bernard pups. A programme filler to be appreciated by any audience anywhere.

† *VITAMIN HAY. American (U).* 584 *feet. Release not fixed.*—The baby colt declines Vitamin Hay in favour of the scraps from the old car, which the goat is managing to chew and digest. Unfortunately, the colt swallows the old-fashioned bulb horn to the distress of himself and a pair of love-sick geese. Internal discomfiture leads to the realisation that mother knows best. A coloured cartoon of merit and with a moral.

ON THE SPOT. Sportlight. American (U). 891 *feet. Release not fixed.*—A sort of film "Brains' Trust" in which film fans post their questions and receive their answers through the medium of camera and screen. How is slow-motion worked? Why do moving wheels appear to revolve the wrong way? and other posers are answered entertainingly. Good fill-up for any programme.

COPY CAT. Animated Antics Cartoon. American (U). 562 *feet. Release not fixed.*—Story of two cats, produced with the sole idea of amusing the children. This object is achieved with success, and as a matinée item or filler in a family programme it will be found useful.

**BARGING ALONG (B. and S. Productions). British (U).* 1,551 *feet. Release not fixed.*—A well-conceived summary of Britain's inland waterways, picturing barges on canals from London to the North, towed and power, passing through scenes both drab and beautiful. Most interesting are shots of the Manchester Ship Canal with ocean-going 9,000-tonners, and the swing-bridge carrying the Birkenhead Canal. A short to be commended.

HEDDA HOPPER'S HOLLYWOOD. American (U). 834 *feet. Release not fixed.*—Another of this popular series with intimate close-ups of famous ones of filmland met when touring day and night haunts of Hollywood under the conductorship of Hedda Hopper.

* A British Picture. † In colour.

A Home Guard battle scene, with Wally Patch in the limelight, a high spot in BOB'S YOUR UNCLE, the Butcher picture reviewed on this page.

SWAN-SONG OF WHITE CINEMA CLUB

A Review of its Last Year's Work

APART from its decision to affiliate with the C.E.A., the activities of the White Cinema Club, as a Trade organisation, is contained in a lengthy report which was presented at its last meeting. The report states that the year has been one of the most important in the history of the Trade in Northern Ireland, and despite the war, with its many problems, exhibitors and renters have every cause for satisfaction.

It is to be regretted, the report states, that, as a result of enemy action, some of our members suffered severely, and the Association tenders its deepest sympathy to its President, W. Bradley, and his directors on the loss of the Popular Picture House; its past-president, D. D. Young, on the loss of the Lyric; and its past hon. sec., J. H. Craig, on the loss of the Midland. The directors of the Queen's, Belfast, also suffered a severe blow by their house being damaged. It is pleasing to record that Messrs. Bradley and Craig have been able to secure other employment, and thanks are due to all exhibitors who so readily offered help to fix up members of staffs who lost their employment.

The Association also desires to congratulate its past-presidents W. J. Hogan, of the Savoy, and James Curran, of the Capitol, and Messrs. Logan, Walsh and Furey, of the Park, all in Belfast, on their promptness in getting their damaged kinemas quickly repaired and opened to the public.

Exhibitors are to be congratulated on refusing to be daunted by the blitz. True, attendances suffered, but the Trade followed out the old resolution, "the show goes on." No better proof of the reward of their enterprise is needed than the attendances and the popularity of the kinema with the public, who fully realise the value of first-class entertainment in these trying times.

Higher Operating Costs

It should, however, be pointed out that exhibitors are not, as the general public imagine, "simply coining money" or "rolling in wealth." Apart from heavily increased costs for films, overhead expenses, higher rates, gas and electricity, most exhibitors have made generous increases in wages to their staffs to meet the extra cost of living.

Furthermore, the kinema Trade pays all its extra profits to the Chancellor of the Exchequer, while the Northern Ireland Minister of Finance receives huge sums weekly as a result of the Entertainment Tax.

War Problems

The past year has stressed more than ever the need for the Association being run on business lines. Problems keep cropping up almost daily which involve constant consultation between the executive, and there are always requests from Government Departments to be dealt with. A careful watch has to be kept on all legislation. We may be a small area with only a few over 100 kinemas, but as the Government goes step by step with Great Britain, it is essential that all measures be watched to see that they are adapted to the needs of Northern Ireland.

The Curfew

Following the blitz, there were rumours of a curfew order. The Association took the matter up, and it was then stated that such was not the intention. It must not be forgotten that the authorities are anxious that the public and the Services shall have as much entertainment as possible, and this has now been stressed by the British Cabinet. Belfast Corporation Transport Department seriously curtailed the times of the last trams and buses. Your Association took the matter up and secured an important concession, but it would welcome a reversion to the normal times.

Fire Watching

All kinemas and theatres must arrange for fire watching parties. This cannot be too strongly stressed in the interests of the common good. There has been some minor trouble with staffs over this matter, but the Orders issued by the Government are quite explicit, and as exhibitors themselves take up such duties, it is only to be expected that staffs will support them. Valuable advice has been given the members of the Association by Messrs. Percy Inkester and W. Cross, of the A.B.C. circuit, who, during their periodical visits to Northern Ireland gave us the benefit of their practical experience during heavy raids in different parts of Great Britain. They have paid tribute to the manner in which kinema personnel have carried out their duties during raids, and given the advice, "Trust your staffs." We have every faith in our staffs in Ulster.

Raid Precautions

Following a series of private and confidential conferences with the military authorities, a scheme for the co-operation of kinemas in the event of a blitz was drawn up and the Association was thanked for the ready manner in which it showed its eagerness to help. The Association for a considerable while has also been anxious to have much more effective liaison with the Ministry of Public Security, and it is pleasing to see that at long last the Ministry is realising the value of the screen.

Suggestions we have put forward are commending themselves to the authorities, who realise that not only are we anxious to help in the common effort but that we are in constant touch with the latest developments across Channel and trying to adapt them to Ulster conditions.

Warning Signs

Instead of the manager having to go on the stage, probably getting the "bird," we still think that the best method of telling the public about an "alert" and the "all clear" is either by special lights or slides. We also have been anxious to start a safety campaign by showing slides with such advice as to remain in their seats should a raid occur or if they are in the streets to take cover.

Free Slides

As is only to be expected, kinemas are looked upon as the good providers. Everybody wants them to show slides free of cost. It is nothing for a Government Department to spend hundreds of pounds in advertising something in out-of-the-way little country papers and then come along and ask kinemas not merely to show slides but to provide them free.

We have shown slides for all manner of organisations in connection with the war effort, but people who ask for free publicity on our screens might remember that the time available is limited and that the public pay to be entertained not to have a long procession of slides. Invariably the subject of appeal has been ably dealt with in the news reels for which the exhibitor has paid a high price.

If people can find the money to advertise in the Press, is there any reason why they should not make some token payment for our showing their slides on our screens.

If the C.E.A. and its branches in England would take up a firm stand, we could soon do the same here.

The people who ask for free screen publicity would not show a kinema advertisement unless they were paid or given a couple of free tickets to the best seats each week.

Staff Problem

Owing to the Belfast and Northern Ireland Branch of the N.A.T.K.E. having ceased to function for the duration of the war, the Joint Conciliation Board for the Cinematograph and Theatrical Industry in Northern Ireland was disbanded by the Northern Ireland Minister of Labour. This was generally regretted as the Association representatives were only too willing to see the Board functioning more especially as they had spent many hours in drafting an agreement on wages and conditions, which, in addition to being an ideal one, had been generally observed throughout the Province. It is worthy of placing on record that not only is the agreement still being honoured but exhibitors are treating their staffs generously.

The happy personal relations between exhibitors and their staffs which has been a marked feature of the Ulster entertainment industry still continue. In fact, it would be bold to say that in no place do employers and staffs work so well together as here. Staffing has been a problem in the past year and will be a greater one in the future.

Travel Permits

Considerable difficulty has been experienced by Northern Ireland theatres and kine.-variety houses in getting permits for artistes to come over to Ulster. For over a year the authorities have refused permits despite the support of the Northern Government and the heads of the Services. While E.N.S.A. can have as many permits as it requires our theatres were refused even one.

The Association took the matter up and eventually the Ministry of Home Affairs of Northern Ireland, on behalf of the Government, put forward the following solution:—

(a) That the number of permits be limited and that as far as possible the artistes be over military age or unfit for duty and of British nationality.

(b) Artistes should only travel when facilities are available.

When the matter was mentioned to the Passport Officer in London he stated that he had no knowledge of the agreement. The Association again took the matter up with the Ministry, who asked that we should state the number of permits needed for a year. It was pointed out that this was most difficult to state in advance, and after a lengthy discussion it was provisionally agreed that about 50 permits during the next 12 months would possibly meet the needs of the theatres.

E.N.S.A. Encroachments

E.N.S.A., the organisation formed for providing entertainments for H.M. Forces, operates in Northern Ireland with both stage and kinema shows. The Association's interests are safeguarded by the presence on the Northern Ireland Regional Committee of E.N.S.A. of Messrs. W. Bradley, H. Wilton and G. Morrison and your hon. secretary.

Your delegates objected to E.N.S.A. extending its activities to war workers until such time as the permit difficulties for the Trade had been overcome. The attitude taken up by the Association was that it was not fair to send artistes into works when local theatres, which depended upon workers' support, were banned from getting artistes. It was also stressed that conditions here were different from across Channel, but once they were similar the Association's support would be forthcoming. The permit problem settled the Trade naturally gives E.N.S.A. its fullest co-operation and cordially welcomes J. A. Collins, a well-known member of the entertainment industry, as the supervisor for Northern Ireland.

Films for the Services

Relations between the Trade and H.M. Forces are of the happiest. The liaison is maintained through Major J. Roche-Kelly, M.C., Command Entertainment Officer, whom we are pleased to see at all our social functions and at any of our meetings when matters affecting the Services are concerned. It is also pleasing to have with us Capt. Theo. Fligelstone, M.C., past-president of the C.E.A., who is serving in Northern Ireland, and Lieut. Eric Fredman.

Ministry of Information Films

It is to be regretted that the Ministry of Information films scheme in Northern Ireland has not been as successful as we would like. While, the heavy task of the Ministry is realised, it is felt that it would be a simple matter for the Ministry to let this Association arrange a scheme which would ensure an almost 100 per cent. co-operation. The Ministry has now devised a new scheme and it will be interesting to see how it will function. It will be given a fair trial by the Trade.

War Charities

Towards the end of the year it was decided to inaugurate a War Charities Scheme and a sub-committee headed by J. D. Russell, Robert Barron and T. J. Furey will shortly be placing various proposals before the Trade. It is confidently expected that they will meet with the full approval and support of the Industry.

Owing to the war the annual golf competition was not held, while the lack of a suitable hall and the black-out, plus the illness of many who were bringing big parties led to the dance, while being as usual enjoyable, not such a profitable one as in former years.

The Association has also dealt with petrol supplies, condition of films, guarantees, termination of contracts, telephone priority and the shortage of supplies.

Thanks

The Association would be lacking in its duty if it did not place on record its high appreciation of the work of its president, W. Bradley, and while wishing him every success in his present duties, hopes that at an early date he will be able to resume control of a new Popular. It is also deeply indebted to its vice-president, J. D. Russell, for having so ably deputised and also for his work in connection with the Benevolent Fund. It also expresses its thanks to George Lodge, convener of the Benevolent Fund, for his work and to B. M. M'Guigan, our honorary solicitor, as well as to Coun. George Gray, who has been the efficient treasurer of the Association since its inception.

CADET GIRL, a coming presentation by Twentieth Century-Fox, features Carole Landis and George Montgomery

Walter Brennan and Ann Baxter in SWAMP WATER, which Twentieth Century-Fox will shortly Trade show in this country

Sheila Darcy and Buster Crabbe in a scene from the P.R.C. production JUNGLE MAN to be distributed by Pathe

WAR OFFICE COMMITTEE WELCOMED BY LEEDS

Exhibitors Divided Upon the W.E. Situation

THE opinion that, if properly operated, the War Office Kinematograph Committee could do a great deal of valuable work was expressed by Charles P. Metcalfe in his delegate's report at the November meeting of the Leeds Branch

Mr. METCALFE mentioned that Capt. Paul Kimberley was director of Army Kinematography, and the War Office was desirous of having a committee to collaborate in this important work. They had discovered, after all this time, that the finest way of teaching troops and others in Government service how to do their work was through the medium of the screen. This was likely to develop, but it had aroused mixed views in the Trade.

The K.R.S. had decided not to appoint representatives, but the C.E.A. had appointed the president, treasurer and the General Secretary, and in his view much benefit could be derived.

Clever Critics

Condemnation of some of the B.B.C. film criticisms was endorsed. Ken Nyman, it was reported, had raised this matter at the General Council meeting. Mr. Metcalfe said he thought Mr. Nyman was quite right in ventilating this, as there was too much of a tendency by broadcasting critics to try to be clever and merely get away with smart sayings.

That was not film criticism, and the Association was going for these people good and hard. They had to appreciate that Mr. Nyman had gone to a great deal of trouble in collating his facts, and there was every hope that some good would come of it.

Carbons

The branch accepted Mr. Metcalfe's view that the 20 per cent. increase on the December ration period for carbons was not in any way exorbitant. The accountants who had gone into figures, as agreed, had certified increased costs of 38 per cent., so that the decision reached *re* the increase to exhibitors was very satisfactory to them.

No W.E. Revision

Divided views of exhibitors on the Western Electric question were commented upon.

C. P. METCALFE reported that, as conveyed to the General Council, Western Electric would not budge in any way with regard to any revision of terms. They regarded those already put forward as the best they could be expected to do.

It had to be admitted that a lot of people agreed with them, and a big number had accepted the conditions and had been notified by Western Electric that their scheme would be put into operation at once.

So far as the Association was concerned, observed Mr. Metcalfe, they were still unable to make any recommendations, leaving it to individual exhibitors. The Association maintained the opinion that it was unfair that Western Electric should ask individuals to pay the whole costs of insurance when they would receive equal benefit without any obligation.

Approaches were still in progress to the Board of Trade to get the Act altered. That, however, would be a long process, and anyone who did not agree with Western Electric would not be covered.

Mr. Metcalfe mentioned that the Board of Trade had admitted that in view of their payments exhibitors had an insurable interest in the sets. Those who had made up their minds not to join the Western Electric scheme had the view that they could cover themselves to the extent of their instalments.

While nobody could give an accurate ruling, the General Secretary, who was a barrister, and the Association solicitor thought there was something in the letter received from the Board of Trade that they would get a proportion of their money back in the event of anything untoward happening.

There was nothing in the War Damage Act to say they would get full reinstatement value, but their opinion was that they would get their due proportion of that amount.

Mr. METCALFE said that an aspect of the matter of which he had heard nothing said was that Western Electric Works were just as liable to be affected by happenings that would cause destruction as were kinemas, and if such a thing did occur kinemas would stand little chance of getting anything at all because of the effect on plant, replacements, etc.

Transport Troubles

A decision to agree to an advance in transport charges was taken after discussing a communication from F.T.S. (Great Britain), Ltd. This asked for consideration because costs had risen steadily since the agreement made in May, and exhibitors were asked to bear some portion of this by the 10 per cent. addition being amended to 15 per cent. It was pointed out that this would not be more than a 4½ per cent. increase on the present existing rate, and it would help to meet charges for petrol, repairs, etc.

The extra cost involved upon exhibitors by reason of the removal of many of the renting offices to areas some distance from Leeds was also raised.

Mr. RUSH (the secretary) said that one of the members had asked him to bring this forward, as it involved considerable added expenses to exhibitors in forwarding films at mid-week and week-ends, and the suggestion was that the renters should meet the extra transport costs.

NAMES in the NEWS

Tommy Brown, who was an operator at the Empress Theatre, Horden, has cablegraphed home that he has received his wings and commission in the Royal Air Force in the Eaglets' Camp in America. His father is Abe Brown, the well-known North Country comedian.

Richard R. Hagon, who is taking up a position as a technical engineer at a Royal Ordnance factory received a presentation from the staff at the Area Office of the Assistance Board, West Hartlepool

Mrs. Hilda McNichol, who has been cashier at the Regal, West Hartlepool, since it opened in December, 1936, has been appointed assistant to Cyril Last, the manager of the Regal. This is the first time a woman has held this position

Fred Cooper, former manager of the Kilburn State up to last September and subsequently in a similar position at the Metropole, Victoria, has left the Trade with the intention, it is understood, of going into the licensed victualling business. The amusement world thus loses a man of long and varied experience, for Mr. Cooper had at various times been a vaudeville artist (Australian stock-whip manipulator), director of publicity for Universal Pictures, and, more recently, an air ferry-pilot.

His post at Victoria is being held by **Chas. Fowler**, another experienced member of the Trade, who has been at the hall as second-in-command since it opened 11 years ago. Previously he was at the Regal, Marble Arch, as stock-keeper and cloak-room manager, and before that at the Tivoli, Strand, where he managed the bar. He entered the business, however, as far back as 1908 with Electric Theatres, Ltd., at Walworth Road, and their halls elsewhere and left them in 1916 on joining the R.A.O.C., with which he served in France until 1918.

Sorry to learn that **P. A. Fowler**, ex-manager of the Trocadero, Elephant and Castle, and now with the R.A.O.C., broke his leg recently in an accident arising from his work in connection with the unit's well-known concert party, "Bits and Pieces." We gather that he is now able to limp about again and trust that he will soon be as agile as of yore.

Another Trade invalid is **Derek Norris**, manager of the Edgware Road Odeon, who has been under the weather with a facial abscess which, though painful and disfiguring, was not sufficiently serious to keep him away from the post of duty. We hope he will soon be able to look the world in the face again minus surgical patches.

Following in father's footsteps is the son of **H. S. Smith**, manager of the Edgware Road Grand for almost 3 years, who before taking up kinema management was in the vaudeville business for 20 years with his wife. His son, who matriculated about the time war broke out, is now appearing with E.N.S.A. under the same stage name as his father, Jimmy Blandford, and doing very well as a singer, dancer and speciality drummer. He has already appeared in no fewer than 13 films and seems to be headed for a successful theatrical career.

J. W. Wakeman was away from his post as general manager of the Trocadero, Elephant and Castle, S.E., for 3 weeks recently undergoing a nasal operation. He is now back in harness and thankful to have got over a bad patch.

Miss M. Ferry, secretary to Louis Gower, manager of the Kensal Rise Odeon, was the recipient of a presentation from the manager and staff when she left recently to take up war work.

Donald Thorne, Granada organist, has joined the R.A.S.C. He made farewell appearances at Willesden and Woolwich before forsaking the console.

C. C. Wherley's successor in the managerial chair at the Queen's Cricklewood, is **F. W. Andreas**, who has spent 17¼ years with P.C.T. After serving in the accounts department at Head Office, he was appointed manager of the Angel, Islington, in 1925. After a period at the Tottenham Palace he went to the Arcade, Worcester, where he remained for 5 years until transferred for another 5 years to the Regent, Weston-super-Mare. His next hall was the Balham Pavilion where, 5 years later, he went through a severe air-raiding which caused closure of the theatre. He went north to the Casino, Liverpool, for a few months, but later moved to Exeter before returning to take up his present London appointment. Although on the "wrong" side of 60, Mr. Andreas looks many years younger and retains full agility of body and mind. He saw active service in two wars and spent 22 years in South Africa before taking up his present calling.

His many friends will be glad to learn that **Cyrus Garside**, whose breakdown we chronicled in an earlier issue, is now on the road to recovery. He is out of hospital and recuperating at his home. Barring mishaps, he hopes to be in a position to resume activity in a few weeks

Arthur Donaldson, who has been manager at the Regal, Girvan, has been appointed manager at the Greenock Picture Palace and took up his new duties on November 24. Arthur began as spool boy in 1935 and progressed as junior operator to manager in 1939. His period there has been marked by fine work on behalf of war charities. Was in the R.A.S.C. for one year, but was discharged for health reasons.

Miss Minnie Brown, who succeeds him as manager at the Regal, was acting manager for the period he was in the army.

New manager of the Gaumont Palace, Chester, is **George B. Haydock**, who for 12 years has been manager of the Majestic, Chester. He follows **K. D. Edmondson**, who has just joined the R.A.F. Mr. Haydock has been connected with the kinema business since 1912, and has held positions at Whitley Bay, Flint (Empire), and Wood Green (Central), London.

Owen Jones, assistant manager of the Majestic, Chester, has been appointed manager to fill the vacancy caused by the departure of George B. Haydock to the Gaumont Palace.

S. Phipps, who was formerly connected with A.B.C. in the Midlands territory, has joined the outside sales staff of Warner Bros., Manchester. He succeeds **Mr. Greenslade**, who has jointed Columbia, Manchester. Mr. Phipps is operating in the Derbyshire area.

A. W. Stanbury, of Manchester, has had a hand in the making of the new John Blakeley film "Somewhere in Camp," in which Harry Korris and Bobbie Vincent are the stars. Bert Stanbury composed some of the music and assisted in the musical arrangements.

Former manager of the Olympia Kinema, Blackburn, **W. H. Wilson** is to take over the management of the Grand and Opera House, Derby, as from December 1. For a time Mr. Wilson was manager of the New Hippodrome, Bury.

Before his departure from Birmingham to take up his new duties in London **Charles A. Crathorn**, area administrator for Odeon Theatres in the Midlands, was the recipient of a parting gift from the local managers. As a mark of their appreciation of their late chief they presented him with a handsome desk clock and calendar, together with a full-sized ornamental blotter for use in his new office. The presentation was made by Manager P. Swannick, of the Odeon Theatre, Wolverhampton.

G. W. Morrish, manager of the Odeon, Bath, who has been ill, is now, we are glad to hear, progressing favourably.

Kinema Director Married

Timothy Coop, director and manager of the Regal Kinema, Accrington, was married at St. Oswald's Church, Knuzden, Blackburn, on November 19, to Mrs. M. M. Bryden, of Stanhill Lane, Oswaldtwistle, widow of R. M. Bryden, former accountant to Oswaldtwistle District Council.

U.S. RED CROSS PICTURE

A million dollars for American Red Cross work in Britain may be raised by the showing in the States of an unusual film called "We Were There," which is now in production at the Merton Park studios.

The production is the idea of Arthur H. Hudson, special representative of the American Red Cross in this country. It is based on four true dramas of last winter's blitzes on London and other centres. A special feature is the telling of each "incident" by American journalists who were here throughout the bombing.

The journalists are Mary Welch (of *Life and Time*), Ed. Beattie (United Press), Joe Evans (of *New York Herald Tribune*) and Fred Bate (National Broadcasting Corporation). Bob (Mr. Deeds) Riskin also gave valuable help on the production.

"By using the services of these American journalists," explains Cecil Musk, who is directing the film, "the American public will be all the more firmly convinced of the four incidents we are filming. They make gripping cameos of heroism during the bombing.

"In each case, supplies and aid from the American Red Cross were used. This is a point which will make special appeal to Americans, who will see just what their voluntary contributions mean."

With this outstanding director in charge, and those two well-known writers, Harold Purcell and Mary Benedetta, responsible for the script, the film is certain to be worthy of the cause for which it is being produced.

Mr. Hudson had hoped to take the film back with him when he returns home next month. It will not, however, be completed in time, but will be reaching the States before the New Year, when it will be almost immediately be shown at 2,000 first-class houses, in addition to being road-shown throughout the country.

Jackson Joins United Artists

Sidney Jackson, of United Artists, has left for the provinces in order to be personally present at the Trade shows of "Ships With Wings" in a number of the big towns.

During the course of his tour he will be visiting Leeds, Liverpool and Manchester and will take the opportunity of establishing personal contact with many of the exhibitors.

Obituary

DEATH OF FRED CLEMENTS

Fred Clements, for many years producer of Leicester pantomimes and builder of the Arcadia and Tower kinemas at Skegness, has died at Hereford, at the age of 66 years. A Londoner, he gave up his job as a railway clerk 40 odd years ago, and established a concert party at Skegness. Later, he extended his activities to Mablethorpe and Sutton-on-Sea. He sold out his kinema interests on retirement from active work.

He married Miss Mabel Hind, his former leading comedienne. They had one daughter, who lives at Skegness.

PROPAGANDA PICTURES AND SCREEN TIME

Leeds Demand for a National Policy

THE heavy demands on the industry in connection with playing time for propaganda films and collections were again commented upon at the November meeting of the Leeds branch, W. Prodgers in the chair. On the subject of A.R.P. pictures it was left to the committee to appoint a delegation to meet the Town Clerk, and it was suggested that at the same time other matters, including the collaboration of the kinema trade with local institutions, should be raised.

A letter from the Appeals Secretary of Guy's Hospital was mentioned, and it was agreed that this was one of the matters to be brought before the General Secretary of the Association because of the understanding that if time was granted for requests of this kind it should come off the alloted time for M. of I. films.

The Branch was definitely of the opinion that there should be strict adherence to this ruling, so that the position of the Secretary, to whom preliminary overtures were invariably made, should be safeguarded, and that only in connection with local appeals, and those with civic origin, should there be any question of special consideration.

On this point C. P. METCALFE expressed the view that exhibitors and the Trade generally might be in closer co-operation with the authorities. In many towns kinema representatives were invited and on all bodies. In Leeds they were not and he did not know whether the fault rested with them or with the authorities.

Town Clerk's Request

E. M. RUSH, the Secretary mentioned the communication from the Town Clerk with regard to A.R.P. film, and the desire of the Ministry of Home Security that these should be widely shown.

Many members mentioned approaches that had been made elsewhere in Yorkshire, some of which involved the hiring of theatres. Mr. Rush added that the Town Clerk was anxious to know what co-operation would be afforded so that the hiring of films could be decided upon. This, it was explained, arose because the costs of these films were defined in a Ministry Circular.

Mr. METCALFE said there was a general recommendation to let halls when not open to the public, on certain terms for the showing of such films as this and Army training pictures. He thought the Town Clerk should be asked by representatives what he had in mind. There was no doubt that the presentation of these films was rendering a public service and they should do all that they could.

H. HOPKINS thought they should do no more about this until recommendations were brought back following an interview with the Town Clerk.

Instances were mentioned of approaches by military authorities and the offer of charges for taking over halls for showing films at figures which were nothing like reasonable.

More Appeals

The view that approaches were much overdone came when the Guys Hospital request for screening of their special film, with accompanying collection, was raised by the Secretary. It was stated that direct requests had been made to many exhibitors.

Appealing for some real understanding on this subject, Harry Hopkins said there was a recognised procedure, which should be enforced. They had got to the stage when they were looking for even seconds of playing time, and yet they were asked to show a six-minute film three times a day, and allow collections as well. They must have a hide-bound rule.

No Collections

It was all right asking Mr. Fuller to give his blessing, but he was not running any kinemas. Pious expressions of approach, with discretion left to exhibitors at large, were leading these people up the garden path. Members might be recommended to show these films when they could, but no pressure could be exerted on members, and so far as collections were concerned he had a rigid objection to them.

Mr. METCALFE said the attitude of the General Council was that if films of this kind were shown the time should come off the M. of I. films. That was the intention—if it was not being carried out already.

The General Council was against the extension of propaganda films.

Mr. CAVE said the M. of I. had asked him to allow a speaker, and he had replied that he would do so if they would cut the film out.

National Policy

The members of the branch were agreed that in future all requests should be sent direct to the General Secretary. Mr. RUSH had intimated that he would welcome such a step, as opinions seemed to get abroad that he was an influence in rejecting some of the overtures made. He was simply the instrument of approach, and the position should be clarified in all interests.

Mr. Rush mentioned, too, that while national approaches came along, these should not be allowed to dwarf the needs of institutions in their midst. This inspired comments by Mr. METCALFE that they might have closer contact with Local Authorities and do more for local charities.

A Nursing Film

Mr. GREENWOOD interposed with a remark that approaches were often made to individual exhibitors, and that some discretion should rest upon them. He instanced that there was a nursing film due to be shown recently, and the Local Nursing Association had contacted him, inquiring when the film was being presented, with a view to their collaboration.

Mr. METCALFE pointed out his experience in other towns, where managers were encouraged to take part in local affairs, and he was sure that a lot of benefit accrued.

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Mr. RICKARD remarked that many kinema proprietors were doing all they could in their own way to help certain organisations.

There was a general feeling that Mr. Metcalfe was on the right lines, but it was hoped that any gesture on their part would not lead to too heavy demands, which would have an annoying effect upon patrons, as there was obviously pronounced objection in many districts to collections.

Mr. METCALFE said he felt that the old-fashioned advice of not letting the left hand know of what the right hand was doing was all wrong, and not in keeping with the spirit of the times. There was also the fact that many organisations and Associations derived a lot of publicity from interest in public affairs, and in this direction they should be a lot more active, as they would have a lot to gain. What individuals did privately was a different thing entirely to what they might do as an Association.

Audiences Want New "Fantasia"

SUGGESTED TUNES

"PEER GYNT SUITE," by Grieg, is the outstanding favourite of British filmgoers. This has been revealed in a highly successful survey conducted by Walt Disney's office in this country in an effort to gain a concensus of public opinion for the inclusion of musical selection for a new edition of "Fantasia" contemplated by Disney.

Three hundred and thirty-seven different pieces of music have been suggested to date. The six most popular compositions and the number of votes per thousand they received are as follows:—"Peer Gyent" (55), "Hungarian Rhapsody" (32), "Scheherazade" (28), "Fingals Cave" (28), "New World Symphony" (25), and "Midsummer Night's Dream" (22).

No inducement was offered to secure suggestions so that each postcard received represents a genuine expression of interest in "Fantasia," and its possible successor. The results are being forwarded to Hollywood for personal study by Disney.

"Fantasia," which is now in its twenty-fourth West-End week is estimated to have been seen by almost a million people in London, apart from the terrific audiences attracted by the film in the provinces.

Miriam Hopkins

Blonde Miriam Hopkins has been signed by Edward Small to co-star in "Heliotrope Harry" with Brian Donlevy and Preston Foster. At the same time Small set director Ed. Marin to pilot the film.

Miss Hopkins replaces Ilona Massey, who was originally set for the top feminine role in the picture, as a result of rewriting of the character in the script.

The story, "Heliotrope Harry," is from the famous story by Richard Washburn Child, "A Whiff of Heliotrope."

Mexican Singing Star

George Negrete, Mexico's favourite singing screen and radio star, is featured in Hal Roach's technicolor musical, "Fiesta." He has been brought from Mexico for the part by director Leroy Prinz.

Negrete has appeared in musical, in films and has been featured in nationwide coast to coast programmes.

In addition to Negrete the cast of "Fiesta," produced and directed by Leroy Prinz, included Anne Ayars, Armida, George Givot, Antonio Moreno and a huge cast of native Mexican singing and dancing artists.

James Ellison, Maureen O'Hara, and Robert Barrat are shown in a scene from THEY MET IN ARGENTINA, major RKO-Radio filmusical in which Miss O'Hara and Ellison share top honours with Alberto Vila and Buddy Ebsen

POSTER SITUATION DISCUSSED BY LEEDS

PECULIAR NEEDS OF THE KINEMA

THE poster situation aroused discussion at the November meeting of the Leeds branch, and it was felt that overtures could be made directing particular attention to publicity outside kinemas which depended on streamers and the like,

The Chairman, W. PRODGERS, said the position seemed to be that they were allowed only 10 quad-crowns outside the theatre.

CLAUDE SHAYLER said there were several points that should be cleared up. He had been informed that printers were making applications to the authorities for 50 4-sheets, and as their requests were not met they would be put out of business.

An Illogical Position

Mr. GREENWOOD drew attention to words in the notice, which read: "Not more than 10 posters may be exhibited in relation to any one programme." He wanted it to be cleared up whether they could show 10 posters for each programme, however many changes of programme they made in one week. There were times when he made as many as four changes in one week.

The CHAIRMAN said that 10 posters were allowed for each change of programme.

Mr. WHINCUP said that those kinemas which had no marquee or any form of interchangeable letters were dependent upon a streamer outside a theatre, and quad-crowns were obviously no use for that purpose.

Mr. METCALFE: They have to be 1,200 square inches, but of any shape they liked.

Mr. WHINCUP said that his anxiety was with regard to the exterior of the theatres. He thought that one large poster should be allowed outside a kinema, and he would like to see a request to Head Office to cover that particular point. In his opinion it was of vital interest to 60 out of 70 kinemas in Leeds.

The Big Site

Mr. METCALFE remarked that they were at a disadvantage compared with the old rule which allowed a kinema with publicity value in two streets to use both if both posters could not be seen at the same time. Now they could not use two if they were within 100 feet.

Mr. WHINCUP said he would sacrifice a number of posters in outlying places for one good one outside a well-situated theatre.

Relative Values

Both Mr. SHAYLER and Mr. RICKART referred to the value of posters outside the kinema as compared with scattered posters which could be seen by very few people in these black-out days.

The CHAIRMAN commented upon the absurdity of no restrictions in respect of throwaways.

Mr. WALKER said that though they may have to reduce day-bills from 100 to 10, there would not be much difference in cost, and the CHAIRMAN remarked that it might be cheaper to have them hand-written.

Mr. SHAYLER said he was partial to cutting out posters altogether and to rely on the local papers.

LAY PREACHER SUPPORTS S.O.

Pembroke to Ask for Order

PEMBROKE BOROUGH COUNCIL agreed, at their monthly meeting, on Friday last, to apply for an Order for the opening of kinemas in the borough on Sundays for the benefit of the Services.

One of the supporters of the motion was Coun. J. R. Williams, a prominent lay preacher, who said that although he would always keep the Sabbath holy himself, he was whole-heartedly in favour of Sunday opening provided the programmes were censored. It was essential to have censorship when they heard such "filthy stuff," even on the wireless, on a Sunday night.

Ald. W. J. Williams: There's no harm in the "Happidrome." (Laughter.)

He added that he would rather see the soldiers going to the pictures on a Sunday night than indulging in certain other recreations. "I know of certain places where they go for Sunday night card-sharping parties," he said.

Ald. W. J. Munroe, whilst opposing the motion, said it was only fair to add that 12 months ago, when the Council considered the question before, the churches and chapels of the borough had promised to make efforts to meet the needs of the troops, but had utterly failed to do so.

NO GOOD FRIDAY SHOWS

Wigan Watch Committee has granted permission for local kinemas to open on Christmas Day provided that they do not make application to open on Good Friday.

A scene from MAN AT LARGE, which Twentieth Century-Fox will shortly Trade show. Marjorie Weaver and George Reves head the cast

FILMS FOR PRIMITIVE AFRICANS

Work of the Colonial Film Unit

IT is well known that primitive peoples cannot recognise their own photographs — or, for that matter, understand any photograph. Yet, although they cannot recognise photographs, primitive Africans can understand and follow kinema films. But they must be special films and it is the job of W. Sellers, producer of the Colonial Film Unit, to produce these for our African colonies.

"We use a special technique in making films for these people," Mr. Sellers explained in a recent B.B.C. broadcast, quoted in the *Listener*. "For one thing, they don't look at the screen in quite the same way that we do. Because of our experience and training we focus our eyes on a point a foot or two in front of the screen, and by more or less glancing at the picture we're able to appreciate the entire scene as a whole. But illiterate Africans don't adjust their vision in this way. They fasten their gaze on to any movement in the scene to the exclusion of everything else in the picture.

"Another thing is they believe everything they see on the screen. I remember once running the projector backwards on a shot of a man performing a high dive. The result was the Africans believed there was a superhuman white man in England who could leap backwards out of the water, 30 or 40 ft. up in the air, and come to rest on a small plank. So we have to be very careful what we include in our films.

"The technique employed is one which avoids all modern technical camera conventions and yet has to satisfy the present-day psychology of the African native.

"We can't use sub-titles, the audience couldn't read them, and we have to avoid all the usual tricks for suggesting the passing of time; tearing off a calendar or turning the hands of a clock would mean nothing. Another point about the kinema which is often overlooked is the great difference between looking at a scene in real life and looking at the same scene projected on the screen.

"The kinema camera covers an angle of only about 30 degrees, while human vision covers roughly 190 degrees. What we see on the screen is always very much incomplete and similar to viewing the actual scene through a tube or pipe held to one eye. Here again, because of our experience and training, we're able to imagine that part of the picture which extends beyond the margin of the screen and mentally appreciate the actual scene in its entirety. Illiterate Africans, on the other hand, find great difficulty in using their imagination in this way.

"I remember during my early days in Nigeria attending film displays given in the native city by an enterprising African. The films were some of the old-time silent variety, and I noticed that it didn't matter very much to the audience in what order the parts of a film were projected, and they were not at all disturbed when the whole of part 10 of 'The Last Days of Pompeii' was projected upside down."

BEHIND THE LIBYA FRONT

British Movietone News

British Movietone News in this week's issue give a vivid pictorial record of events in Libya prior to the new campaign, presenting the story of attack—lull—attack with graphic pictures. Another important item shows the survivors of the *Ark Royal* arriving home and interviews with some of the men.

Other stories covered by British Movietone News in this issue include recent Army changes, the making of aero engines, A.T.S. transport girls and First Lord of the Admiralty opening Warship Week.

Jean Parker and Richard Arlen in the Paramount picture FLYING BLIND, which will be Trade shown at the company's private theatre on Wednesday at 10.30 a.m.

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TRADE DIVIDED ON QUOTA POLICY

asked the President of the Board of Trade if there had been progressive production of British films since the outbreak of war, or whether he had considered a reduction of the film quota to the 15 per cent. minimum which the schedule permits.

Sir Andrew Duncan: "Production of British films has continued since the outbreak of war, but there has inevitably been a reduction in the number produced owing in part to other demands on studio space and man-power. I recently asked the Cinematograph Films Council to consider the levels of the quotas for long and short films for the next three years. I received their report last week and am considering it."

Shorts Producers' Fears

Shorts producers are urging that the quota on their product shall not be altered. At present there is both an active demand and a plentiful supply of shorts. Most producers are as busy as they can be making shorts for Government departments, while the M. of I. five-minute shorts count for quota, and thus are welcomed by exhibitors.

But the producers of these films fear that with the end of the war the demand will suddenly drop and then the shorts quota will, if not reduced, be an effective means of stimulating production.

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KINEMA RESULTS AND DIVIDENDS

this country is likely to see, the "actual damage done to the company's theatres through enemy action has not been such as to affect materially the earning capacity of the circuit," the directors find it necessary for the second year in succession to pay no ordinary dividend?

It is not as if the companies will have to make good the losses and damage due to enemy action, for these are covered by the War Damage insurance, and I think most shareholders in kinema companies would be grateful to Mr. Deutsch if he gave a more comprehensive statement on this question of the passing of dividends than has already been given to other kinema shareholders.

Major Companies' Reserves

At a meeting of A.B.P.C., in October, the new chairman, Sir Ralph Wedgwood, said that trading results for the past six months showed a gratifying improvement, and he was reasonably confident of reporting improved results for the current year.

At the meeting of G.-B., in September, Mark Ostrer reported a steady improvement in business since the cessation of last winter's intensive air raids, and that current figures show a substantial improvement over the corresponding period last year.

The A.B.P.C. has free reserves and undistributed profits of £1,469,154, against an issued ordinary capital of £2,000,000. Gaumont has about £367,000, against an issued ordinary capital of £3,000,000. Odeon has a general reserve fund of £113,000, and a carry forward of over £96,000.

Ulster's Benevolent Fund

IT is pleasing to record that definite progress has been made with efforts to establish a Northern Ireland Cinema and Theatrical Trades Benevolent Fund, states the annual report of the White Cinema Club. Had it not been for the events which followed enemy attacks on the city and the recent decision to reorganise the Association on a businesslike basis the Fund would have been brought into full operation. That the staffs would support such a fund, and as an example of what the Trade in Northern Ireland can do when it is united one need only point to the wonderful success of the Midnight Matinée in aid of the Fund and the Lord Mayor's Coal Fund.

It was, indeed, inspiring to see not only almost every kinema advertising the show but all managers and staffs combined to act as stewards and help in every way possible.

Our thanks are due to A. S. Moss, general manager of A.B.C. Theatres, for so generously placing the Ritz at our disposal, Twentieth Century-Fox for providing the film "Tin Pan Alley" and ENSA artistes for providing the stage show. But no mention of the Benevolent Fund would be complete without placing on record the untiring work of J. D. Russel, manager of the Ritz, and George Lodge, convener of the Benevolent Fund, for the remarkable work they put in to ensure the success of the Midnight Show which resulted in the Fund receiving £288 and the Lord Mayor's Coal Fund £288.

Applications have been received from numerous organisations asking the Association to approve of midnight matinees, but the view of the Association is that in the interests of public security it would not be wise to hold any more midnight shows until more suitable times.

It is hoped to go step by step with Great Britain during the coming year and to have a Penny-a-seat Day effort for the Benevolent Fund.

"Lady Hamilton" Scores in Dublin

Playing for two weeks at the Savoy Theatre, Dublin, Alexander Korda's "Lady Hamilton" has broken every record of this theatre. This parallels the achievement of "Lady Hamilton" wherever it has been shown.

NEW SCOTTISH COMPANY

A new Scottish company has been registered this week by John Bannerman Milne, of Dundee, well-known kinema and entertainment man in the area, under the name of La Scala (Cupar), Ltd. Capital is £1,000 in £1 shares, and Mr. Milne is the sole director.

Many East Lancashire kinemas now charge men in uniform special reduced prices. One theatre has gone better. At each performance a collection is taken, and from the proceeds each Serviceman on entering is given a free packet of cigarettes.

LONDON TRADE SHOWS—Continued from page 7

Wednesday

Flying Blind (*Paramount*)

Private Theatre. **10.30 a.m.**

Cast: Richard Arlen, Jean Parker, Nils Asther, Marie Wilson, Eddie Quillan, Roger Pryor, Dick Purcell, Grady Sutton, Kay Sutton. **Director:** Frank McDonald.

Fifth Columnists get short shrift in Paramount's latest thriller of the sky-ways, "Flying Blind. The third of a series of aviation pictures, starring Richard Arlen, the film is loaded with more thrills than either of its predecessors. Arlen, chief pilot and owner of the "Honeymoon Air Service," shares star honours with lovely Jean Parker, air liner stewardess. This girl "gets her man" in a fight in which a military bomber is saved from destruction and vital defence secrets rescued from the clutches of enemy agents.

In support of the stars are Nils Asther, a desperate spy, who is responsible for the murder of two men who stand in the way of his gaining possession of vital air secrets; Kay Sutton, as his woman accomplice, and Roger Pryor as an air pilot turned renegade. Light relief is provided by Grady Sutton as a scoutmaster, with less that the regulation allowance of mental alertness, and Marie Wilson as his sweetheart. Eddie Quillan is a trusty air mechanic on the Honeymoon Air Line, and Dick Purcell plays an enquiring newspaperman.

Photographers on Active Service

WAR MINISTER AND PROCEDURE

IN the House of Commons, F. J. Bellenger asked the Secretary of State for War what arrangements were made for journalists and photographers to accompany Army units on active operations against the enemy and whether any similar procedure was adopted to that employed by the German Army whereby journalists and photographers were incorporated in the ranks of the army for the purpose of recording operations either to be utilised in instruction of troops in tactics, or by way of making documentary films for release to the general public.

Capt. Margesson: Public relations units are incorporated in every field force for the sole purpose of assisting in every way possible the accredited Press and publicity personnel who cover active operations. The German system of enlisting soldier reporters has not been adopted in this country as it is thought that the present system by which newspapers appoint their own war correspondents is more likely to meet the needs of a free Press.

Official cameramen and photographers are, however, incorporated in the Army and hold military rank, and their number is now being considerably increased. They are reinforced in their work by the credited camera men from the newsreel companies. Photographic material taken in a theatre of war is used both for instructional purposes and for the making of documentary films. All uncensored material is released to the Press and newsreel companies through the M. of I.

Training Films

Major Lloyd asked the Secretary of State for War whether his attention had been called to the proposal that instructive films should be used in Home Guard training, whether full consideration had been given to this matter, and what decision had been reached.

Capt. Margesson: Training films have been made available for the Home Guard for over a year and can be obtained from Command and Area Libraries. The method of obtaining and showing training films has been set out in Home Guard training instructions and the full catalogue of films has been issued to Home Guard Battalion Commanders.

PHILPOT ACQUIRES BOGNOR HALL

Theatre Royal for Films

The Theatre Royal, Bognor Regis, has been acquired by T. H. A. Philpot, who owns the Forum, Rex and Savoy at Coventry.

The theatre was recently officially opened as a kinema by Sydney Howard, who said that one of Mr. Philpot's kinemas had received a direct hit, and others had also suffered war damage.

Mr. Philpot told the audience that within the limits permitted by war restrictions, he had endeavoured to make the theatre as comfortable as possible.

B. AND S. CIRCUIT

Grand, Warrington, Leased

Another addition to the group of theatres in which W. J. Speakman, of Liverpool, has acquired an interest, is the Grand, Warrington.

This has been leased by a new company known as B. and S. Cinemas (Warrington), Ltd., from the owners, Grand Electric Theatre, Warrington (1931), Ltd.

The directors of B. and S. are Mr. and Mrs. T. H. Bate, T. C. Bate and Mr. and Mrs. W. J. Speakman. Manager of the Grand is Charles Rotherham.

Renovations are about to be carried out at the theatre.

Moorhouse Circuit Still Growing

H. D. Moorhouse Circuit, of Manchester, which already controls about 40 kinemas and music-halls, has now acquired a lease of the 700-seater kinema at Leigh. Until recently this hall had been operated by Marks Circuit Cinemas, of Manchester.

S.O. AT GRAVESEND

Two of the four kinemas at Gravesend are to be allowed to open on Sunday afternoons for the benefit of Service men. The Chief Constable has stated that this step is necessary owing to the number of men who come into the town on Sundays and have nothing to do but stand about. He is of the opinion that it is better to "cater for these men."

About a year ago the Gravesend authority decided to do nothing about Sunday opening when they were approached by the military.

£500 FOR CHARITY

Bert Butterworth, manager of Darwen, Olympia, arranged a Sunday concert which enabled him to hand over £51 to the R.A.F. Benevolent Fund. Wing Commander F. Robinson thanked the managing director, Flight-Lt. Harry Yorke, and Mr. Butterworth for their action. The programme was given by the Nine-Two-Fivers.

Efforts organised by Mr. Butterworth for local and war charities have now realised over £500.

Charlie Chaplin has just sent a cheque for £600 to the Mayor of his native borough of Lambeth for distribution to charity. The house in which Mr. Chaplin used to live in Lambeth has been badly damaged by bombs.

JUDY CANOVA HEADS STAR-SPANGLED GROUP

British Lion Offerings

YOUNG BOXER STAR—AUTRY'S LATEST

TRADE show dates are announced by S. W. Smith, managing director of British Lion, for another outstanding group of product from Republic, whose amazing progress in the production field is further exemplified in the excellence and variety of the seven offerings due for current presentation. Heading the new schedule is Judy Canova's third starring vehicle, titled "Judy Goes to Town," and the screen debut of Billy Conn, heavyweight champ. in "The Pittsburgh Kid."

Fresh from her amazing triumph in "Sis Hopkins," which is now repeating in this country the big box-office successes registered in America, the gifted Judy is supported by a prominent cast of well-known screen favourites in her new spectacular musical comedy.

An admirable blend of comedy, action, romance and drama is to be found among this British Lion-Republic line-up, with the group concluding with two of the popular full-blooded Western thrillers for which Republic and ace stars Gene Autry and Roy Rogers are famed.

The complete roster of Trade shows reads:—

Monday, December 1, 2.30 p.m., Cambridge Theatre.—**Judy Goes to Town** (Judy Canova and Francis Lederer).

Tuesday, December 2, 11 a.m., G.-B. Private Theatre.—**Outside the Law** (Robert Armstrong and Frank Albertson).

Tuesday, December 2, 2.30 p.m., Cambridge Theatre. **The Pittsburgh Kid** (Billy Conn, Jean Parker).

Wednesday, December 3, 11 a.m., G.-B. Private Theatre.—**Rags to Riches** (Alan Baxter and Mary Carlisle).

Thursday, December 4, 11 a.m., G.-B. Private Theatre. — **Mountain Moonlight** (Weaver Brothers and Elviry).

Friday, December 5, 10.30 a.m., G.-B. Private Theatre.—**The Singing Hill** (Gene Autry) and **Robin Hood of the Pecos** (Roy Rogers).

"Judy Goes to Town"

"Judy Goes to Town" stars a brilliant cast which, added to the undoubted pulling power of the star, should prove a big draw on "names" alone. Francis Lederer, assigned to the male lead, plays the rôle of a frayed-at-the-cuffs Continental prince; Raymond Walburn and Hugh O'Connell portray important comedy rôles; Alma Kruger, veteran actress, has a leading character part. Eddie Foy, Jun., talented Hollywood comedian, is prominently featured.

Judy Canova is presented as a quiet country maiden who unknowingly owns a strip of Manhattan real estate on which the United Broadcasting Company has carelessly trespassed in erecting its skyscraper building. Two of the company's directors, in the persons of Raymond Walburn and Eddie Foy, Jun., come to try to buy her possession. Thereupon, she and her uncle Lem—played hilariously by Slim Summerville—decide to go to the city themselves and live on the land. Francis Lederer, whose suave manner has attained for him many an important rôle in the past, is commissioned by Walburn at £1,000 to try to make Judy sell her property. Faced with the prospect of either paying £500 back alimony to his ex-wife or going to gaol, Francis Lederer is very eager to undertake Walburn's proposition.

The action follows thick and fast from this point, and is bolstered up with some exceptional hit tunes. Joseph Santley directed.

Trade Paper Raves

The following extracts are typical of the views held by American reviews:—

"Chalk up another success in the Republic-Judy Canova series, for 'Judy Goes to Town' is as lively, infectiously funny and downright entertaining as its predecessors and seems certain to repeat their remarkable records at the box-office. Besides Judy herself, the film is peopled with a number of other good comedians."—*Showmen's Trade Review.*

"Amusing comedy, should go over solidly. There are plenty of laughs; the story has a basic situation that is funny and the gags are rolled out one after another from the beginning to end. Miss Canova sings and capers in her own inimitable style, with a cast of topflight comics that give her support."—*Film Daily.*

"Concocted of the sort of earthy entertainment ingredients which should prove popular with the general run of film audiences. Judy Canova, a comedienne of novel but unmistakable talent has the lead."—*Motion Picture Daily.*

Sportsmen of Name

Octavus Roy Cohen's well-known novel, "Kid Tinsel," has been screened by Republic as "The Pittsburgh Kid."

Brilliantly directed by Jack Townley, this film is said to boast a cast of what is probably the largest assembly of sport personalities ever to appear in a single "boxing" picture. No fewer than 56 people have rôles in this film, starring Billy Conn, Freddie Steel, Henry Armstrong, Jack Roper, referees Arthur Donovan and Abe Roth, fight announcer Dan Tobey, and radio sportscaster Sam Balter, on the side of sport, and Jean Parker, Veda Ann Borg, Alan Baxter and Jonathan Hale, on the side of drama.

Billy Conn, the sensational young boxer whose popularity rose after his magnificent fight with champion Joe Louis, plays the title-role as an up-and-coming young fighter whose career is guided, much against his will, by Jean Parker, who is seen as Pat Mallory. Not realising that she is doing this because of her love for him, Conn becomes rebellious and takes to romancing with Veda Ann Borg, daughter of a rival manager.

Pat soon wins Billy's confidence, however, and guides his professional career so carefully that he is signed for a fight with the world champion. Shortly before the fight Conn is accidentally involved in a scandal and newspaper reports tie his name with that of Veda Ann Borg. Pat rescues Conn from gaol, but is thoroughly disillusioned in him and sells his contract to another manager.

Conn is obviously lost without Pat to coach him and is destined to defeat unless a reconciliation can be effected. Everything depends upon Veda's willingness or unwillingness to tell Pat the truth about the scandal. And from the circumstances which finally shape Veda's decision spring the factors which climax the film in the championship fight.

Action Thriller

"Action" is the element of Republic's "Outside the Law," which deals with the activities of a criminal syndicate which has ambitions to take over the illegal activities of the West Virginia mountaineers and thereby build up a widespread distribution of their corn liquor without payment of taxes.

The Bureau of Internal Revenue, which had deliberately closed its eyes to minor infractions of the revenue laws when carried out on a small scale, takes action when it becomes evident that an unscrupulous gang has taken over the control of the West Virginia mountaineers. Frank Albertson is cast as the conscientious young revenue officer who produces evidence to expose the chief culprit, played by Robert Armstrong. Linda Hayes portrays the mountain girl with whom both Albertson and Armstrong are in love, and Bob McKenzie plays the part of her father.

Directed by George Sherman, "Outside the Law" boasts an exceptional supporting cast, including Russell Simpson, Skeets Gallagher, William Haade, Jay Novello and Paul Fix.

New Starring Team

"Rags to Riches" is hailed as a romantic thriller of the first degree. Playing the leading rôles are Alan Baxter, Mary Carlisle, Jerome Cowan and Michael Morris, with Ralph Harolde, Paul Porcasi and Suzanne Kaaren prominently featured.

Just how to clear himself of a false robbery charge on which he has been convicted and to gain revenge on the gangsters responsible for his misfortunes is the problem faced by Alan Baxter. The manner in which Baxter eventually overcomes his enemy and works out his romantic problem with Mary Carlisle promises to be one of the most exciting dramatic treats of the year. Joseph Kane directed.

The Weaver Bros.

Teaming the Weaver Bros. and Elviry, Republic's trio of entertainment, directed by Nick Grinde, "Mountain Moonlight" presents the stars as simple farmers who, together with all their neighbours, are made homeless when a cyclone strikes their farms. The story travels through exciting heart-rending episodes on the part of the Weaver family. The finding of a promissory note worth the equivalent of £50,000 and the subsequent happenings make this film a suspenseful adventure enacted between the Ozark Mountains and Washington.

Talented Western stars are presented in the supporting cast of Gene Autry's starring vehicle, "The Singing Hill," a tuneful and action-packed drama of the prairies. The theme of the story is how the selfishness of one rancher may bring about death and destruction to a whole neighbourhood. Drama and comedy are combined in "The Singing Hill," with the world-famous star putting over a number of potential song hits. On the side of comedy Smiley Burnette contributes more than his portion of laughter, while Gene Autry's musical talents are helped along by little Mary Lee, whose voice is nothing short of phenomenal. Presented as Patsy, a little orphan girl, Mary Lee is able to dramatise to perfection. The supporting cast comprises Virginia Dale, Spencer Charters, Gerald Oliver Smith and George Meeker. Lew Landers directed.

The final screening in this group is "Robin Hood of the Pecos," in which Roy Rogers uses some two-fisted, red-blooded persuasion to bring about peace to a country suffering the ravages of Civil War. The Oath of Amnesty, one of the dramatic post-conflict phases of the American Civil War, is utilised to advantage in this Western.

Continued at foot of column 3

Francis Lederer and Judy Canova as they appear in the British-Lion-Republic fun-fest JUDY GOES TO TOWN, which will be Trade shown on Monday, December 1

"WEEK-END IN HAVANA"

OPENS AT THE ROXY

"Week-End in Havana," 20th Century-Fox's latest musical in Technicolor, has just opened at the Roxy, New York. According to a cable received to-day, this film, during its first four days, has outgrossed "Down Argentine Way," "Moon Over Miami," "Sun Valley Serenade" and "The Mark of Zorro" by a very substantial margin.

Results from many key cities throughout the States also indicate that "Week-End in Havana" looks like being one of the company's biggest musicals of all time.

"Week-End in Havana" has four great stars—Alice Faye, John Payne, Carmen Miranda and Cesar Romero.

Jane Withers in a scene from SMALL-TOWN DEB, forthcoming 20th Century-Fox offering

Bill Hart's Name in "Credits"

A COME-BACK IN WARNER FILM

Connie Will Sing

THE name of William S. Hart will appear on the cast credits of the new Warner Bros. picture, "One Foot in Heaven," along with those of Frederic March and Martha Scott, the co-stars. It will be a merited recognition, as the old gun-star of silent Westerns appears in the film as the star of a movie within a movie.

March plays the rôle of a Methodist minister, who takes his son to a kinema in order to point out the evils of the movies. The film they see, and which present-day audiences will see in part, is a William S. Hart thriller called "The Silent Man."

Hart's last picture was "Tumbleweeds," made in 1925. "The Silent Man" was produced in 1917.

Search for Cassandra Ends

Betty Field will play Cassandra in "King's Row," for Warner Bros. Selection of Miss Field for this key rôle ends the most acute casting problem with which the Warner studio has ever been faced. Virtually every girl in Hollywood with any claim to consideration as an emotional actress was tested before Miss Field was finally chosen.

Miss Field joins a cast headed by Ann Sheridan, Robert Cummings, Ronald Reagan, Charles Coburn, Judith Anderson, Kaaren Verne, Nancy Coleman and Claude Rains.

Constance Bennett to Sing

Singing and dancing sequences in Warner Bros.' "Wild Bill Hickok Rides" will be staged by Matty King. Constance Bennett, who is co-starred with Bruce Cabot and Warren William, will sing a new song, "The Lady Got a Shady Deal."

"Humoresque" to be Remade

"Humoresque," the Fannie Hurst story that was made into one of the biggest hit pictures in the history of the Industry, has been purchased from Cosmopolitan Productions by Warner Bros. It was originally made as a motion picture in 1920, starring Vera Gordon, Alma Rubens and Gaston Glass, and was directed by Frank Borzage.

Cary Grant in "Arsenic"

Cary Grant has been signed for the leading male rôle in "Arsenic and Old Lace," which is being directed by Frank Capra for Warner. Also cast in this film version of Joseph Kisselring's sensationally successful stage play are Peter Lorre and Raymond Massey.

"Juke Girl"

Ann Sheridan will be starred in the Warner Bros.' film, tentatively entitled "Juke Girl." Ronald Reagan, who plays opposite her in "Kings Row," will be her leading man in this picture. Richard Whorf, Alan Hale, George Tobias and Gene Lockhart are other members of the strong cast.

VARIETY IS KEY-NOTE OF CURRENT M-G-M SCHEDULE

Progress of Production at Culver City

THE following news from Culver City affords more indication of the calibre of the great production schedule upon which M-G-M is currently engaged. Although musicals form a considerable proportion of the present programme, it will be seen that drama is by no means neglected, and that comedy also plays an important part in the line up.

DEDICATING herself to Chinese relief, Anna Lee Whitmore, youthful scenarist who has collaborated on "Andy Hardy Meets Debutante" and other M-G-M. pictures, has sailed for Chungking, China, to work the United China relief fund. She also plans to write on conditions in China and do some war corresponding. She is on a year's leave of absence from the studio.

Miss Whitmore became interested in the work a year ago through details given her by friends now engaged in the work in China, and with their aid obtained her present post.

Born in Utah, Miss Whitmore was graduated from Stanford University in 1937, after her family had moved to Los Angeles. Desiring to become a writer she obtained a typist's position in Metro-Goldwyn-Mayer's script department three years ago and, when her ability attracted the attention of Mervyn LeRoy and Carey Wilson, was given a place in the studio's junior writers' school. Her first work was on "Ziegfeld Girl," and her first "screen credit" came with the Hardy picture. She has since worked on many scripts at the studio.

"I Married an Angel"

Edward Everett Horton will have an important role in "I Married an Angel," which co-stars Jeanette MacDonald and Nelson Eddy. Horton plays Peter, Eddy's flighty secretary whose duties include everything from arranging a lavish costume party to seating important guests at a formal banquet.

The pert secretary who keeps her job although she is thoroughly incompetent at the typewriter and knows no shorthand at all, is the role that has just been assigned to Mona Maris in this new comedy musical. It is she who, out of spite persuades Miss MacDonald to go to Eddy's costume party attired as an angel which causes him to dream that he married one. He discovers that she is more difficult than a nice earthly human.

With many song hits and lavish dance numbers "I Married an Angel" has gone into production with Roy Del Ruth as director and Hunt Stromber as producer.

"The Vanishing Virginian"

Louise Beavers was cast as Aunt Emmiline in "The Vanishing Virginian." The part of Uncle Josh, her husband, will be played by Leigh Whipper.

The two play the part of the faithful servants of Cap'n Bob Yancey, portrayed by Frank Morgan. Miss Beavers, one of the busiest and most important negro actresses in Hollywood, has a large part in the film.

The film is taken from a book of the same name by Rebecca Yancey Williams and many negro extras will be used.

Two New Pictures

Production has started on "Mr. and Mrs. North," with Gracie Allen and William Post, jun., in the title roles. The supporting cast includes Rose Hobart, Paul Kelly, Virginia Grey, Stuart Crawford, Inez Cooper, Felix Bressart and Lucien Littlefield. Robert Sinclair, who directed "The Wookey," current Broadway stage success, is directing with Irving Asher as producer.

A new untitled Kildare picture is also in production with Lionel Barrymore, Lew Ayres, Ann Ayars, Robert Sterling, Jean Rogers, Barry Nelson, Alma Kruger and Walter Kingsford in the cast. This new Kildare adventure is being directed by W. S. Van Dyke II.

Marsha Hunt has been cast opposite Robert Young in "Joe Smith, American."

Gypsy Musician will Play

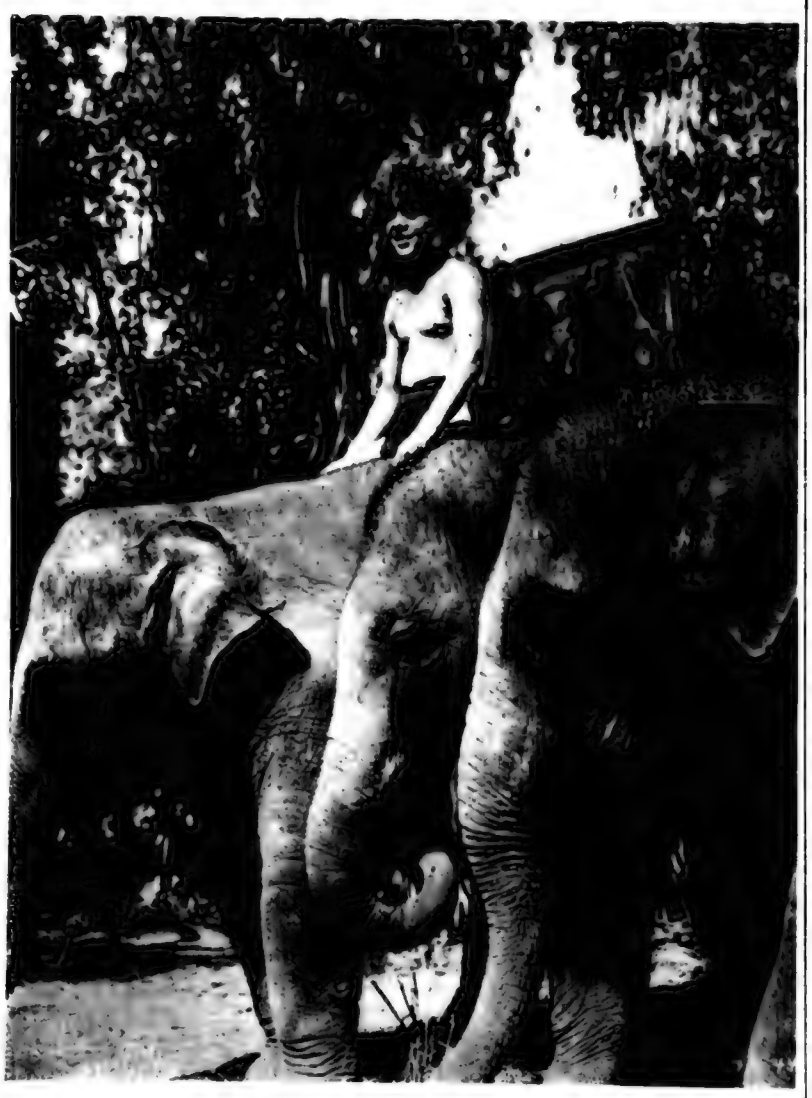
A search that led to Singapore resulted in the acquisition for Herbert Stothart's orchestra, recording music for "I Married an Angel'," of one of the world's foremost gypsy musicians, who plays the Hungarian instrument, the zimbalon, for the picture.

He is Michael Somogyi, who, after graduating from the Imperial Conservatory and playing in many noted gypsy orchestras, went to Singapore to join an orchestra and remained to become a member of the British police there. Alex Hyde, the studio orchestra manager, had been tracing him for some years, and located him through a musician friend playing in Singapore's Palace Hotel. Arrangements were made to bring him to Hollywood, and sign him for the studio orchestra.

"Out of the Past"

"Out of the Past" was chosen by Metro-Goldwyn-Mayer as the first starring picture for Conrad Veidt under his recently signed contract. He will play a dual role, enacting two brothers, who are separated by widely differing philosophies, despite which their paths cross in dramatic episodes. The story is an original by Paul Ganglin and John Meehan. Irving Asher will produce.

Edward G. Robinson and Laraine Day in UNHOLY PARTNERS, forthcoming M-G-M picture



Elephants and a new "elephant boy" figure largely in the new M-G-M production, TARZAN'S SECRET TREASURE, which features Johnny Weismuller and Maureen O'Sullivan

Screen Production by Vidor

Twenty-one years in the motion picture Industry comes to life in King Vidor's book on screen production.

The director, who started life as a newsreel cameraman, then jumped to scenario writing, and into directing with the unforgettable "Big Parade," is putting his experiences on paper. In reality, he is doing more than that. Not only the written word but pictures from films he has directed tell the mechanics and romance of motion picture production.

In the cavalvade of screen technique, Vidor traces the development of camera lensing, lighting, photography equipment, angles, direction, through the stills which he has kept from his first picture, "Sky Pilot," made in 1920, including his latest, "H.M. Pulham, Esq.," new Metro-Goldwyn-Mayer production, in which he attempts the revolutionary idea of production without a studied close-up. Through such films as "Peg o' My Heart," "Big Parade," "The Crowd," "Hallelujah," "Street Scene," "The Champ," "Stella Dallas," "The Citadel," "Northwest Passage" photographed in Technicolor, screen progress is unfolded step by step.

Although the book is but two-thirds completed, Vidor has already received several offers to publish it.

"The Immortal Idler"

Continuing the advancement of musical films, Metro-Goldwyn-Mayer announced the purchase of "The Immortal Idler." An original screen play by Bruno Frank, the story covers the most colourful period in the life of Gioacchino Rossini, famous Italian composer.

Bringing in two of the composer's most famous works, "The Barber of Seville" and "William Tell," the story revolves around Rossini's thirty years in Paris. It pictures him during those years when he didn't put a note on paper, when he revelled in the sheer joy of living during the reign of Napoleon III. The story of a great and a very human man, it draws many parallels between the past and present.

Inez Cooper

Inez Cooper, discovery of Mervyn LeRoy, went into her fourth successive role in "Mr. and Mrs. North," starring Gracie Allen with William Post, jun.

Seen by LeRoy in a Hollywood night club where she was a dinner guest with friends, Miss Cooper agreed to take a screen test. She was cast immediately in "Unholy Partners," starring Edward G. Robinson with Edward Arnold. She next appeared in "Shadow of the Thin Man" with William Powell and Myrna Loy. Following her role in "Mr. and Mrs. North," Miss Cooper will go into an important role in "I Married an Angel," co starring Jeanette MacDonald and Nelson Eddy.

In her current picture she plays the beautiful secretary who is innocently involved in a comedy murder solved by Gracie Allen when the police fail. The cast includes Rose Hobart, Tom Conway, Pat Kelly, Millard Mitchell, Virginia Grey, Stuart Crawford, Henry O'Neill, Felix Bressart, Lucien Littlefield, and Fortunia Bona-Neva. Robert Sinclair is directing, with Irving Asher producing from the Broadway stage success by Owen Davis based on stories by Frances and Richard Lockridge.

Shearer and Douglas Waltz

Norma Shearer and Melvyn Douglas decided that "We Were Dancing" was an apt title for their new starring Metro-Goldwyn-Mayer picture after the first day. They waltzed for eight hours straight, with only brief interludes of rest.

The waltz sequence is a key situation in the picture. Miss Shearer as the Princess Vicki and Douglas as the Baron Nicki, meet, fall in love at sight, and elope during the dance. The story, based in part on "Tonight At 8.30," by Noel Coward, is woven around two penniless noble refugees, who live as the house guests of the wealthy. Their entire futures are pinned on the hopes of making wealthy marriages. It is both their good and bad fortune that they fall in love.

Gail Patrick heads a notable supporting cast, featuring Marjorie Main, Lee Bowman and Reginald Owen. The picture is being directed by Robert Z. Leonard, and produced by Leonard and Orville O. Dull.

"Gentleman from the West Indies"

Ruth Hussey won an outstanding rôle when she was cast as Elizabeth Hamilton in "Gentleman from the West Indies," historical drama co-starring Robert Taylor and Hedy Lamarr. She will play the wife of Taylor, who portrays the colourful life of Alexander Hamilton, noted American statesman.

Sam Zimbalist will produce the new picture, which is based on the story by Dorothy Thompson and Fritz Kartner, formerly titled "Dawn's Early Light."

102-Year-Old Makes Film Debut

The oldest woman to make a debut as a screen actress was added to the cast of Metro-Goldwyn-Mayer's "Tarzan's Secret Treasure," when Mandy Calvin, estimated to be 102, stepped before a camera for the first time in her life. She plays an aged native woman who suspects little Johnny Sheffield of being the evil spirit that caused a plague in the native village, and demands his torture.

Mrs. Calvin doesn't know exactly how old she is. She was born in slavery on a plantation in Kentucky, and was a grown woman during the American Civil War. Freed by the Emancipation Proclamation, she married Andy Calvin, and they settled after the war in Corsicano, Texas, where they lived until he died. In 1930, a relative, Mary Dews, brought her to Los Angeles, where she has lived ever since. She had four children, all of whom are dead. A grandson, R. P. Lanier, also lives in Los Angeles.

She remembers the excitement among the slaves during the Civil War, but saw none of the fighting. Despite her age, she is active, and thrilled at the idea of being a screen actress.

Mrs. Calvin was located by talent scouts sent out by director Richard Thorpe to find the oldest negro woman they could for the new Johnny Weissmuller-Maureen O'Sullivan jungle thriller. For a time the oldest they could find was 92. Now the 92-year-old woman is Mrs. Calvin's stand-in.

"Tulip Time in Michigan"

Seven young actresses, including Kathryn Grayson, Ann Rutherford, Virginia Grey, Jackie Horner and others being groomed for stardom at Metro-Goldwyn-Mayer, will be featured in "Tulip Time in Michigan," an original story by Walter Reisch, dealing with the fortunes of a Dutch tulip grower and his seven daughters. The picture will be an early production of Joseph Pasternak.

It will be laid amid the Michigan Tulip Festival, an annual celebration in one of the few districts outside of Holland, where tulip culture is carried on as an industry. Michigan to-day boasts the world's largest tulip industry.

GENERAL FILMS PRESENT THEIR "LUCKY THIRTEEN"

The Latest Durbin Film and "Hi, Gang!" are Tops

LARGE SCALE WESTERN SPECTACLE

ENTERTAINMENT designed to suit all tastes is promised in the current batch of Trade shows sponsored by General Film Distributors. Thirteen outstanding subjects include the Durbin-Laughton super, "It Started with Eve"; radio's greatest success, "Hi, Gang!"; a mammoth Western, "Badlands of Dakota," and Frank Lloyd's spectacular sea story, "This Woman is Mine."

With the exception of "Hi, Gang!" (Gainsborough) all the productions on the fixture list are Universal Pictures.

Trade shows of these thirteen important pictures started yesterday (Wednesday), when "Freshman Year" (Dixie Dunbar and William Lundigan) and "Bombay Clipper" (William Gargan and Irene Hervey) were presented. The remainder of the fixtures is as follows:—

Thursday, November 27, 2.30 p.m., G.-B. Theatre.—**This Woman is Mine** (Franchot Tone and Carol Bruce).

Friday, November 28, 10.30 a.m., G.F.D. Theatre.—**The Devil's Pipeline** (Richard Arlen and Andy Devine).

Friday, November 28, 2.30 p.m., G.F.D. Theatre.—**Moonlight in Hawaii** (Mischa Auer).

Monday, December 1, 10.30 a.m., G.F.D. Theatre.—**Swing that Cheer** (Tom Brown and Constance Moore).

Monday, December 1, 2.30 p.m., G.F.D. Theatre. — **Burma Convoy** (Charles Bickford and Evelyn Ankers).

Tuesday, December 2, 10.30 am., G.F.D. Theatre.—**Mob-Town** (Dead End Kids).

Tuesday, December 2, 2.30 p.m., G.-B. Theatre.—**It Started with Eve** (Deanna Durbin and Charles Laughton).

Wednesday, December 3, 10.30 a.m., G.F.D. Theatre.—**Lucky Ralston** (Johnny Mack Brown).

Wednesday, December 3, 2.30 p.m., G.-B. Theatre.—**Hi, Gang!** (Bebe Daniels, Vic Oliver and Ben Lyon).

Thursday, December 4, 10.30 a.m. G.F.D. Theatre. — **Law of the Range** (Johnny Mack Brown).

Thursday, December 4, 2.30 p.m., G.-B. Theatre.— **Badlands of Dakota** (Robert Stack and Ann Rutherford).

Durbin and Laughton

One of the greatest box-office combinations of the season is to be found in "It Started with Eve," which co-stars Deanna Durbin and Charles Laughton in a witty story that bristles with laughs, and introduces a number of attractive songs.

Produced by Joe Pasternak, and directed by Henry Koster, who have been responsible for the amazing succession of Durbin winners, the film possesses a piquant plot that affords the two leads rôles right down their particular streets.

The opening of the narrative shows Jonathan Reynolds (Charles Laughton) about to die. He is a 75-year-old multi-millionaire, and his last request is that he should be able to see Gloria Pennington, Society fiancée of his son. As Gloria is away in the country, Junior persuades a little hat-check girl, Anne Terry (Deanna Durbin), to pretend to be his fiancée. The ruse is successful, but the old man is so delighted with his future daughter-in-law that he proceeds to get better.

Faced with the poser of how to get rid of Anne, young Reynolds announces that he and "Gloria" have broken off the engagement, but Anne rectifies this by putting in an appearance and stating that she has changed her mind and that the romance is "on" again. Her reason for this minx-like action is that she wants to keep up the deception sufficiently long to attend a party Reynolds Senior is throwing for her to sing before influential musical people—her great ambition is to make a name as a vocalist.

Loads of Fun

Adding to the complications is the fact that the foxy old millionaire has privately discovered the truth about the switched fiancées, but he says nothing because he infinitely prefers Anne to Gloria. It all comes out satisfactorily in the end, of course, but there is a load of fun in the process.

One of the funniest scenes is that in which Anne and Jonathan, Jun., are forced to put on a display of romantic affection for the benefit of the watching millionaire. Another gem sequence is a wild chase between the two youngsters, Anne gracefully skipping over a huge armchair that completely floors her irate pursuer. The "business" where Reynolds, Sen., learns that two men, who have been waiting in his lobby for days, are from the National Museum, anxious to press his death-mask, is also extremely amusing.

Deanna Durbin has songs, of course, but they form an integral part of the plot structure, and are never allowed to intrude into the action to the detriment of the narrative flow. The numbers include "Clavelitos," by Valverde; "Going Home," by Anton Dvorak; "Viene la Conga," by Valdesti, and the waltz from "The Sleeping Beauty" ballet by Tschaikowsky. The star's vocal prowess is tremendously good, her singing having taken on a greater maturity than in previous films.

Her high-spirited gaiety is one of the film's greatest attractions, while Laughton, too, is at the very top of his form, entering into the comedy with gusto, even when he is called upon to sacrifice his dignity and give a Conga session in a night club, partnered by Deanna. This episode, incidentally, is one of the high-spots of the show, and must be seen to be appreciated.

Robert Cummings, for the part of Jonathan Junior, once again has romantic lead opposite Deanna. Guy Kibbee makes the most of a rather brief appearance as a bishop who raises startled eyebrows when he learns that Anne is not Gloria; Charles Coleman is every inch the butler-cum-family-friend; Margaret Tallichet is the snobbish Gloria, and Walter Catlett handles the part of the white-haired, fussy medico, who derives so much joy out of dieting Reynolds Senior.

The film is remarkable in that Deanna and her co-star are given parts totally unlike anything they have previously played. Miss Durbin, for instance, pulling a large grand piano across a vast lounge before taking off her jacket and rolling up her sleeves to play is a far cry from the naive little girl of past successes.

Laughton, hiding a half-smoked cigar beneath his bedclothes to conceal it from his prying doctor, is completely unorthodox, while his appearance in a suit many sizes too large for him (he is supposed to have lost weight during his illness) makes him a slightly pathetic but none the less appealing figure of fun. The actor's make-up, too, is striking to a degree, turning him into a convincing 75-year-old.

The picture will be released on January 5, 1942.

"Hi, Gang!"

Here is a scintillating entertainment that brings Bebe Daniels, Vic Oliver and Ben Lyon to the screen in a subject suggested by their phenomenal radio success, "Hi, Gang!" Sam Browne, the Green Sisters and Jay Wilbur and his Band are also in the cast, while Moore Marriott and Graham Moffat add hilarity to the proceedings.

The picture, which opens in New York, later transferring to this country, present Bebe and Ben as radio commentators employed by rival firms, with Vic as Ben's "dumb" gagman, and a brilliant individual when it comes to getting into trouble.

Bebe decides to ginger up her radio hour by adopting a British evacuee, who has been publicised as the son of "Lord Amersham"—although he is actually a lad who has been living at a local pub in that rustic hide-out. Bebe swallows a story that historic Amersham Castle is in need of funds for restoration, so she starts a subscription list that soars to the fifty thousand dollar mark. Ben, discovering the truth, is sent by his chief to follow Bebe to England, where he is to expose her as a fraud.

Finding she is putting over a bumper broadcast, Ben forces Bebe to allow him to share it with her. Unfortunately, however, Oliver has cancelled all the prominent guest stars who were to have appeared, so the show has to go on with R.A.F. and W.A.A.F. personnel deputising for the missing élite.

Invasion Scene

Oliver, hiding from the wrath of the two commentators, makes his way to a rural church, but is followed, and in the ensuing mêlée, the bells are rung, thus causing the villagers to believe that an invasion has commenced. Bebe and Ben immediately start broadcasting to America an "eye-witness" account of the great event, later finding out that they, themselves, are responsible for the scare. This supreme *faux pas* loses them their jobs, so they decide to go back to variety.

Songs figure prominently in the film, of course, Manning Sherwin having devised five outstanding hits. These are: "Hi, Gang!," "My Son," "I'm Singing to a Million," "They Call Me Sal" and "We Chose the Air Force." George Posford and Harold Purcell contribute "It's a Small World," a particularly tuneful number.

"Hi, Gang!" one of the greatest shows ever put over on the air, is now back on the B.B.C (after a lapse of a few months) bill every Sunday night, at peak listening time, with its huge public waiting to see the three stars, the production is obviously set for a record-breaking career at the box-office.

Others in the cast are: Georgina McKinnon, Maurice Rhodes, Percy Parsons, Diana Beaumont, Jacques Brown, Mavis Villiers and Felix Aylmer.

Wild West Spectacle

The reckless, gaudy days of the "Wild West" are magnificently revived in "Badlands of Dakota," which tells a rip-roaring story of outlaws and Indians. Directed by Alfred E. Green, the picture packs a number of tremendous thrills.

The story opens in the Bella Union Saloon, social centre of Deadwood, owned by husky Bob Holliday, who is engaged to Anne Grayson, a brunette from St. Louis. Bob sends his younger brother, Jim, to fetch Anne for the wedding, and is enraged when the two eventually arrive, married. He thereupon decides to throw in his lot with the local outlaws, while Jim is elected Marshal of Deadwood. The inevitable showdown ultimately arrives, brother facing brother with guns bared. Calamity Jane, who has secretly loved Bob for years, deliberately shoots him down, thus saving Jim from an act that he would have remembered with sorrow for the rest of his days.

The film introduces a brand new romantic team in Robert Stack and Ann Rutherford, who appear as Jim and Anne, respectively. Miss Rutherford, who takes time off from being Andy Hardy's "girl friend," makes a spirited Western lass, and Stack is exceptionally virile as her Marshal husband.

Historical Characters

The stormy Bob is outstandingly played by Brod Crawford, and three real life characterisations are notably done by Richard Dix as Wild Bill Hickok, Frances Farmer as Calamity Jane, and Addison Richards as General Custer, that redoubtable Indian warrior. On the comedy side, there is Hugh Herbert, who is seen as a bartender. Andy Devine, Fuzzy Knight, Lon Chaney, Jun., and Bradley Page are also included in the roster.

The musical side of affairs is looked after by the Jesters—Dwight Latham, Walter Carlson and Guy Bonham, who put over such numbers as "MacNamara's Band," "No One to Love" and "Goin' to Have a Big Time To-night."

The picture is entertainment of vigorous proportions, tailored for the box-office, and crammed with stars and excitement. The action never flags, right from the opening scenes to the climax, when the personal conflict of brother v. brother finds a parallel in the wider clash between Custer's cavalrymen and hordes of whooping redskins, who set Deadwood alight with flaming arrows, preparatory to dashing into the town to massacre the white settlers.

Bebe Daniels, Ben Lyon, and Vic Oliver in the new Gainsborough picture HI, GANG! (General Film Distributors)

Maritime Epic

Frank Lloyd's latest production, "This Woman is Mine," brings to the screen a vivacious new star in brunette Carol Bruce, a newcomer who makes a striking debut in company with such seasoned artistes as Franchot Tone, John Carroll and Walter Brennan.

The picture is set in the early days of the nineteenth century, and most of the action takes place on board the schooner *Tonquin* during a fur trading expedition from New York to the wilds of Oregon.

Carol Bruce is a café singer who stows away on board the ship, believing she is going to Paris. The tough skipper of the *Tonquin* creates a stormy scene when he discovers the young lady's presence, and blames a completely innocent member of the crew for hiding her. The man actually responsible is a dashing French-Canadian, but his romantic intentions are of an ephemeral variety. A tense triangular motif develops, with the skipper, the French-Canadian and an ex-shipping clerk as rivals for the stowaway's hand, the latter proving victorious by fade-out time.

The production has some magnificent backgrounds that range from a vivid representation of olden-time New York to the cascading waterfalls and pine forests of Oregon, while, of course, a great deal of the story motivates on the high seas, aboard the stately *Tonquin*, as it ploughs a course round the Horn, with her canvas billowing in the breeze.

The climax of the film is a terrific piece of spectacle that shows the proud *Tonquin* being blown sky-high with dynamite, while savage Red Indians try to wrest control of the ship from the crew.

Franchot Tone plays the romantic lead as an ex-shipping clerk, John Carroll is the swashbuckling French-Canadian, while Walter Brennan is the martinet skipper. Nigel Bruce and Leo G. Carroll have amusing parts as a couple of canny Scots fur traders. Others in the cast are Sig Ruman, Paul Hurst, Frank Conroy, Abner Biberman, Morris Ankrum, Louis Mercier, Philip Charbert, Ignacio Saenz, Ray Beltram and Charles Judels.

Frank Lloyd has brought the picture to the screen with a spectacular flourish that marks it as one of the biggest attractions of the year.

"Burma Convoy"

"Burma Convoy" is a stirring action drama introducing Charles Bickford, a husky lorry driver, who drives arms and ammunition to the Chang Kai Shek armies. He longs to return to his native Kansas and invest his savings in a garage, but this idea is shelved when his young brother appears on the scene, only to be mysteriously murdered.

Bickford determines to find the person responsible for the crime, which he eventually does, as well as thwarting a plan by enemy parachute troops to seize a convoy.

Evelyn Ankers is the heroine, and also included in the cast are: Frank Albertson, Cecil Kellaway, Truman Bradley, Willy Fung, Viola Vaughan and Keve Luke. Noel Smith directed. Marshall Grant was associate producer.

"Mob Town"

The Dead End Kids and the Little Tough Guys are joint stars of "Mob Town," which deals with an interesting experiment in the cure of juvenile crime. A far-seeing police-officer thinks that much delinquincy could be obviated if slum lads were taught to regard the forces of law and order as their friends, and not as hereditary enemies. He almost loses his job by trying to prove his theory, but the kids come through at the climax to make him triumphant.

The youngsters are supported by Dick Foran as a highly convincing policeman hero, Anne Gwynne, Samuel S. Hinds, Darryl Hickman, Victor Killian, Truman Bradley, John Butler and John Sheehan. William Nigh directed.

"Moonlight in Hawaii"

Four struggling singers find the going pretty hard in unsympathetic New York, so they light out for the balmy surroundings of Honolulu—one of them taking a job as professional guide, and the others stowing away. This is the opening of "Moonlight in Hawaii," which goes on to depict the quartette's efforts to land themselves a fat radio contract from either a pineapple plantation owner or a canning king.

Two big business men have quarrelled, but ultimately make friends in order to save each other from ruin. Then it is that the vocal foursome get their big chance to do a wireless programme.

The songs include "Poi," "We'll Have a Lot of Fun," "All For One," "It's People Like You," "Moonlight in Hawaii," "Aloha Low Down," and "Hawaiian War Chant." The Merry Macs and Mary Lou Cook handle some of these melodies, and the line-up also includes Jane Frazee, Leon Errol and Mischa Auer (starring with the "Macs"), Johnny Downs, Sunnie O'Dea, Maria Montez, Marjorie Gateson, Richard Carle and Elaine Morey. Charles Lamont directed.

"Swing That Cheer"

"Swing That Cheer" is a college story with the football motif in bold relief. The narrative motivates round the enmity that evolves between two students who share the same room. A pretty brunette is somewhere at the back of the quarrel, which goes to such lengths that it emerges on the ball-game field, causing the coach acute heart failure, and the college an escutcheon-blot of large dimensions.

Principal rôles are played by Tom Brown, Robert Wilcox, Andy Devine, Constance Moore and Ernest Truex, while others include Margaret Early, Raymond Parker, Samuel S. Hinds, Stanley Hughes, Doodles Weaver and David Oliver. Harold Schuster directed.

"The Devil's Pipeline"

Richard Arlen and Andy Devine continue their adventures in "The Devil's Pipeline," which stars them as Special Investigators for an important oil concern. Things are not quite in order at the company's wells on a Pacific Island, so Arlen and Devine journey thither to do a spot of sleuthing.

Arrived at their destination, the pair get framed into the local gaol, which is a clearing house for slave labour—the crooked manager of the oilfields saving on his salary list by this ingenious dodge. It is not long before the two investigators cook his goose, although they have to use a load of dynamite to bring him to grief.

Jeanne Kelly is the girl, and others in the cast take in James Flavin, Francis McDonald, John Eldredge, Eddy Waller and Dick Botiller. Christy Cabanne directed.

Johnny Mack Brown's Two Westerns

Two vigorous Western offerings present Johnny Mack Brown as a two-fisted, hard-riding hero.

First of these is a subject entitled "Lucky Ralston," in which he is seen as a retired U.S. Marshal who is goaded back into action when he finds that three shady brothers are terrorising a township, but by the end of the picture, Brown has succeeded in dealing with the villainous trio and settles down on a little ranch with the girl in the case.

In support of the star are Fuzzy Knight and Nell O'Day, while Ray Taylor directed.

"Law of the Range"

In "Law of the Range," Brown plays a man who is erroneously suspected of a murder. He persuades the sheriff to make him a deputy, and then goes out to bring in the real killer. Once more he is backed by the ubiquitous Fuzzy Knight, and Miss O'Day is still the girl who gets him in the end. Ray Taylor directed.

"Bombay Clipper"

When a foreign correspondent takes on an assignment that necessitates him booking passage on the Bombay Clipper, he little realises that some few hours later he will be hanging on to one of the wing struts for dear life.

This exciting situation is one of the high-spots in "Bombay Clipper," which presents William Gargan as the newspaperman hero, Irene Hervey is the girl friend.

Most of the action takes place on the giant air-liner, sundry crooks trying to take over the diamonds, and red-herring clues seemingly implicating various characters—until the climax, when everything is satisfactorily cleared up.

John Rawlins directed.

Paramount Forge Ahead

GREAT STUDIO SCHEDULE IN FULL PRODUCTION

Spectacular Scenes in Big Subjects

A NEW all-time high in production is recorded at the Paramount studios, where during the month of November twelve pictures will be put into production—an unprecedented number for this period in the year's production programme. This heavy activity is in spite of the fact that the Paramount studios are well advanced with their current schedule, most of the new season's releases being already completed and awaiting presentation.

The first production of the month will be Irving Berlin's "Holiday Inn," starring Bing Crosby and Fred Astaire, with Mark Sandrich directing and producing. Concurrently "Take a Letter, Darling," will start, with Rosalind Russell and Fred MacMurray as stars, and Mitchell Leisen directing, and "American Empire," starring Richard Dix and Leo Carrillo, to be produced by Harry Sherman.

There is Still Hope

Further productions which will go on the floor during the month will be "Is that Bird?" starring Claudette Colbert and Joel McCrea, which will be the latest creation of Preston Sturges, and the big Bob Hope comedy, with Madeleine Carroll starred opposite the comedian, "You're Dangerous," formerly titled "My Favourite Blonde," which Sidney Lanfield will direct.

"Out of the Frying Pan" will have in its cast Robert Benchley, Jimmy Lydon and others, and Jay Fassett, one of Broadway's best-known character actors, is now *en route* to Hollywood for tests of himself for one of the leading rôles. Edward H. Griffith will produce and direct "Out of the Frying Pan." Virginia Van Upp, prominent movie writer who made her reputation as the author of the successful Madeleine Carroll-Fred MacMurray comedies, "Café Society," "Honeymoon in Bali" and "Virginia," was responsible for the screen play of "Out of the Frying Pan," which is based on Francis Swann's Broadway play of that name.

"The Wizard of Arkansas" will star Bob Burns. "Prison Widows" will have Ellen Drew in the leading feminine rôle; and Chester Morris and Jean Parker will be co-starred in the Pine-Thomas production "I'll be Back in a Flash."

"The Fleet's In"

Barbara Britton, the young blonde actress, will have her most important rôle to date in "The Fleet's In," which Victor Schertzinger is directing. Appropriately enough, Miss Britton is the daughter of an admiral. Leading members of the cast of "The Fleet's In" are William Holden, Dorothy Lamour, Eddie Bracken, Betty Hulton, Cass Daley and Betty Jane Rhodes.

Frances Farmer will co-star with Richard Arlen in "Torpedo Boat," the forthcoming Pine-Thomas production. Phillip Terry, who made his mark in the title-rôle of "The Parson of Panamint," will have the other leading male rôle.

Laird Cregar, who leaped to screen fame overnight as Paul Muni's trapper pal in "Hudson Bay," will have a comedy rôle in "This Gun for Hire." He will appear as the owner of a chemical factory in Paramount's version of the Graham Greene thriller. Frank Tuttle is to direct "This Gun for Hire," and the other leading members of the cast will be Veronica Lake, Robert Preston and Alan Ladd. In "This Gun for Hire" Miss Lake, who was the fatal blonde in "I Wanted Wings," will reveal her hitherto undisclosed legs when she wears harlequin tights for her rôle in the film as a night club magician.

Paramount announce the purchase of "The Crystal Ball," by Steven Vas, one of the year's most original stories. It will probably be the next starring vehicle for Ginger Rogers, who is under contract to make a series of pictures for the company. The story deals with a girl concessionaire in the amusement fair at Coney Island, who substitutes for a clairvoyant for the sake of meeting a handsome young millionaire and uses the crystal ball to manœuvre the man of her dreams into marriage. Melvin Frank and Norman Panama, who wrote "You're Dangerous," are now working on the screen play in collaboration with the author. Arthur Hornblow, Jun., will produce the picture.

Thrills on a Big Scale

Forthcoming Paramount productions are distinguished by their spectacular character and the sweeping nature of the big scenes they contain.

One of the most spectacular crashes ever seen on the screen was enacted for "Midnight Angel" when a twelve-ton Army truck mounting an anti-aircraft gun crashed into a police "Black Maria" and overturned it, spilling prisoners and police into the street—among them Robert Preston as a handcuffed murderer. To make sure the police vehicle would overturn at the prearranged spot half the air was let out of the off-side tyres and a metal scoop was built on the front bumper of the truck to catch the van amidships and roll it on to its side.

Carnival Spectacle

"Louisiana Purchase" will contain some of the most spectacular scenes of any production made this year. One of the outstanding sequences in the film is the Mardi Gras and Beaux Arts ball background in which more than 800 extras and the principals appear. The ballroom covers more than a square block. Bob Hope, Zorina, Victor Moore and Irene Bordoni are seen enacting their parts against a swirling, kaleidoscopic background of boisterous carnival.

Dock scenes at Key West and Havana are among the features of Cecil B. De Mille's "Reap the Wild Wind," with John Wayne, Paulette Goddard, and a cast of more than a dozen outstanding players. 300 actresses and actors participate in these scenes. For good measure, De Mille has added a couple of realistic shipwrecks. The whole production is in vivid Technicolor.

Natural backgrounds are at a premium, too. Paramount has just sent a production unit 4,000 miles to the British West Indies to film in Technicolor the stark, desolate beauty of the islands, as well as its salt-mining activtiy for "Bahama Passage."

"SERGEANT YORK"

Big Preparations for Premiere

Elaborate preparations are being made for the première of "Sergeant York," starring Gary Cooper, at the Warner Theatre, Leicester Square, on Friday, November 28.

No picture produced since the beginning of the war has created such a sensation in America, and Warner Bros. regard it as their biggest contribution to the screen this year. President Roosevelt recently endorsed it as a production that should be screened in every theatre throughout the land. Based on the exploits of the greatest American hero of the last war, "Sergeant York" has the combined force of authenticity and expert dramatisation, under the supervision of two such prominent producers as Jesse L. Lasky and Hal B. Wallis, with Howard Hawks as director.

Alvin C. York, a Tennessee mountaineer, who overcame his conscientious objections to war, performed the almost incredible feat of capturing, practically single-handed, an entire German machine-gun company that was holding up the American advance in the Argonne Forest. He killed 25, took 35 machine-guns and brought in 132 prisoners. When he arrived in New York from France he received offers totalling more than £100,000 from film and theatrical producers, publishers, editors and national advertisers. York turned them all down, replying: "Uncle Sam's uniform—it ain't for sale." He went back to his farm and his preaching in the Tennessee hills. And there he is to-day.

The cast supporting Gary Cooper includes Walter Brennan, Joan Leslie, George Tobias and Margaret Wycherly.

Gary Cooper in a scene from SERGEANT YORK, the West End premiere of which takes place at the Warner Theatre to-morrow (Friday)

Madeleine Carroll and Sterling Hayden in BAHAMA PASSAGE, forthcoming Paramount offering

BRISTOL AND THE CALL-UP

Training Scheme Falls Through

Reporting on the meeting of the deputation from the branch with the Labour Controller, S. W. SAVERY (branch secretary) said they had obtained a good deal of general information on the position. They were advised with regard to female labour to engage girls under 19 or over 30 years of age.

They were asked if they had taken any steps to train women as operators and had replied that they had had a scheme some months ago, but that it had failed through unforseen circumstances.

Regarding male labour, they were informed that all C3 men would be called up for some form of war work, as some sort of job which they could do would be found for them. Generally speaking, all men up to 46 years of age were liable for war work.

The Chairman said the trouble was that if a man received a calling-up notice from the Labour Exchange he might get alarmed and find a job and leave the exhibitor flat.

The exhibitor might have written pointing out that the man was necessary for the work he was doing and could not be spared, and received a reply from the Labour Exchange that the man had been called up for war work but that he could be retained while a substitute was being trained, but the man had gone by then.

He thought that they should have a joint committee with the Labour Exchange, similar to that in London, to consider these cases. In his opinion, there was no doubt that the situation was going to get very sticky.

G. H. BLACKBURN asked if it would not be possible for the General Council to get some relaxation of pre-war regulations on the ground that it was very difficult for exhibitors to carry out peace time regulations under war time conditions?

BRISTOL CLOSING HOURS

10 p.m. Concession Only Partial

Permission to 22 kinemas in Bristol to remain open until 10 p.m. while leaving centre-town theatres to adhere to present hours is creating an anomalous position in the city.

In making this decision, Bristol licensing magistrates state that they have been guided chiefly by the question of transport; for this reason they appear to have decided against giving the concession to houses in the centre, or near the centre, of the city, but there are one or two kinemas which have been excluded which can hardly be said to be affected by the question of transport.

In the main, however, the kinemas which have been granted the privilege of remaining open until 10 o'clock are situated in the suburbs, and the bulk of their patronage comes from the surrounding district.

MAX MILDER'S VISIT TO ULSTER

C.E.A. Branch in N. Ireland

SUNDAY ANOMALIES

ACCOMPANIED by Eric Lightfoot, Max Milder paid a flying visit to Ireland to see the company's interests there, but owing to the shortness of his stay was regretfully unable to meet as many members of the Trade as he had hoped. It is hoped, however, that in the near future he will be able to pay another visit to Belfast.

Going Ahead

Plans for the formation of the Northern Ireland branch of the C.E.A. are going right ahead, and it is expected that within the next few weeks the successor to the White Cinema Club will be functioning and receive the necessary authority from the General Council.

Sunday Opening

The Sunday opening controversy has come right back into the limelight in Belfast. Members of H.M. Forces are complaining that they have nowhere to go on the dark cold Sunday nights in Belfast, and ask why they cannot have a kinema or two open.

The Trade would like to meet their wishes but regretfully point out that the Corporation will only grant them six-day licences.

On the other hand, it is interesting to note that in certain parts of Belfast halls are being allowed to run variety shows, dances, etc., but no objection is taken to their licences under the Local Government Act, and the excuse given is that the profits are handed to charity.

Joining Ensa

Two well-known managers of kinemas who have been thrown out of employment as a result of the effects of the war in their areas, Harold Buckley and Arthur Howarth, have been fortunate enough to secure other employment as managers of Ensa touring companies in Northern Ireland. Their knowledge of the territory, being Ulstermen, should prove invaluable.

Prices Up

In view of the increase in running expenses, cost of pictures, labour and other overheads, the Palladium and the Picture Palace, at Coleraine, have increased their prices of admission.

Government Film

The Northern Ireland Government have allocated £1,000 for the making of a film on silage.

In reply to critics, Lord Glentoran, the Minister of Agriculture, stated that other Governments had films made for agricultural purposes.

Sunday Shows

Carrickfergus Council have granted permission for their Town Hall to be used for Sunday shows for the troops, but it is expected that an effort will shortly be made to get the decision rescinded.

Child Guests

Eamon M'Cambridge, owner of the Ballycastle Cinema, gave a special show free of charge for 300 child evacuees in his district.

SYNTHETIC CLOUDS AND WATER SCENES

How Hollywood Technicians Master the Elements

FREEDOM from all the hazards that threaten exterior productions or location sequences in feature-pictures, has been the goal of movie technicians ever since the films gained the world-wide prominence that it enjoys to-day. In the following article an expert describes the latest method of introducing cloud and water effects to interior shots, which have been perfected by Hollywood technicians of 20th Fox and Warner Bros.

Practically every major advance has sprung from an equal advance in types of negative stock. The advent of a faster stock has, in turn, made feasible some pet theory of the technician until, at the present time, the ultra speed negatives and fine grain printing stocks available has allowed free rein in production, technical research and experiment.

This ideal circumstance has resulted in the movie technician's complete mastery of the elements. No longer is it necessary to embark on lengthy and costly exteriors, every phase of this work can be duplicated indoors.

Two recent developments which bring an even greater freedom into movie making within the confines of the studio sound stage are the "Made-to-order cloud duplicator" and the "Wave ripple machine," devised and perfected by Fox and Warner respectively.

Both these advances are of material assistance to British production, as with the chanciness of our weather the hazards of exterior work are greater. The more mechanical devices available which will duplicate exteriors indoors, the more we shall gain in production value and lessen the overall cost of picture making. Another advantage is the greater freedom in choice of subjects.

Clouds to Order

Probably one of the most uncertain elements in exterior photography is the assurance of obtaining clouds, as and when they are required. Every means for duplicating these pictorial assets to motion pictures has been resorted to with a tendency to accept the insertion of them by process photography as the only satisfactory way to overcome the difficulty in important scenes.

In 1939, 20th Century-Fox made some experiments with a device for inserting clouds by means of large transparencies, with satisfactory results. Further experiment resulted in the invention of a method of fixing and applying these cloud transparencies simply and in a manner that they can be used either indoors or on genuine exteriors as an aid to nature.

The system has been in use on regular production for some time, and incorporated in big pictures like "Hudson's Bay," "Brigham Young" and "The Cowboy and the Blonde."

In the early stages of development, flat glass plates were used, but as these permitted only stationary set-ups, they were abandoned in favour of a panoramic device, which enabled the camera to be panned.

The device is based on the theory that a transparency placed before the sky area of a scene is printed upon the negative by the "bald" sky, or, in simpler phrasing, the expanse of sky acts as a printer light which is modulated by the graduations of the transparency placed between it and the negative. The whitest portion of the "cloud" is simply bald sky, while the areas between the clouds are softened by the density of the transparency.

In selecting the negatives from which the transparencies were made it was found practical to choose those photographed with good filter correction, for as explained above the density of the transparency was important.

The panoramic attachment incorporated a plate made on film 16 v 40 in. in length fixed in an arc in front of and eighteen inches from the lens. This presents a uniform surface to the lens and allows for a 50-degree pan and ample height for a tilt. Exposure is determined to take full advantage of the smallest stop possible in order that the plate and the setting may be in rotative focus. In ordinary light, stops of f:14 to f:18 are usual with background X or similar speed film; naturally, the degree of stop various with the type of stock used. As would be expected the lower part of the plate is "dodged off" to give a natural blend between the composite scene and sky.

Attachment to the camera is by means of an auxiliary plate between the tripod and the free head, as the camera must be able to pan independently of the plate which in itself is quite a technical achievement.

Filters Help Realism

In operation the set-up requires little preparation and surprisingly small use is made of corrective filters. This, as detailed previously, is due to the fact that the sky acts as a printer, and for night scenes a 23A plus 56 night effect filter will produce a very natural cloud rendering. Luckily the cloud effect device is not colour conscious and will work equally well irrespective if the sky is blue or white. This makes possible its use indoors or out; in the former the sky backing cloth well lit will act as the printer, while on location a beautiful sky is secured whether the natural sky be hazy or blue.

Use of graduated neutral density filters permits considerable control in balancing plates and foreground. As in nature the intensity of the sky varies between front light and strong back light, a larger collection of plates of the same cloud formation in differing densities would be required if some such control was not possible. Inserting the graduated filter either way up controls hot spots in either clouds or setting.

It was found practical to make twenty different plates which include various examples of front, back and side lit aspects of the same cloud plates, incorporating various blend lines, for use with medium and close-up scenes. Other plates have cloud arrangements falling off on one or both sides for use where it is necessary to include buildings and other objects in the composition.

As the plates may be reversed to fit any composition or direction of light, this reduces the overall number of plates required and it is easy to see that the same plate may be used reversed in another scene in the same film. In "Romance in the Rio Grande" almost every exterior was made with these cloud plates, an impossibility, owing to cost, with any other method.

For stationary shots a special set up has been built to utilise 11 x 4 in. plates. This consists of an adjustable holder attached to the matte box, and a bellows is fitted between the plate and matte box to exclude any reflections from the rear. Incidentally, another advantage of the new method is that it is not necessary for all action to be performed below the horizon line; as the "cloud" is transparent, action can be seen through the cloud area. No ghosting has been noted in pictures on which the system has been used, but suitable plates must be used where filtered sky areas do not come over the action. The advantages of the system when retakes are necessary are obvious.

The Ripple Machine

Warners, who won an academy award with the Ripple machine, designed it primarily to give greater freedom of production in sea stories within the confines of the sound stage.

As described last week, Warners have built a marine stage and by using a number of these machines on large settings built on this stage, a degree of perfection was attained that presented the illusion of unlimited distant marine horizon, a feat impossible with projected backgrounds.

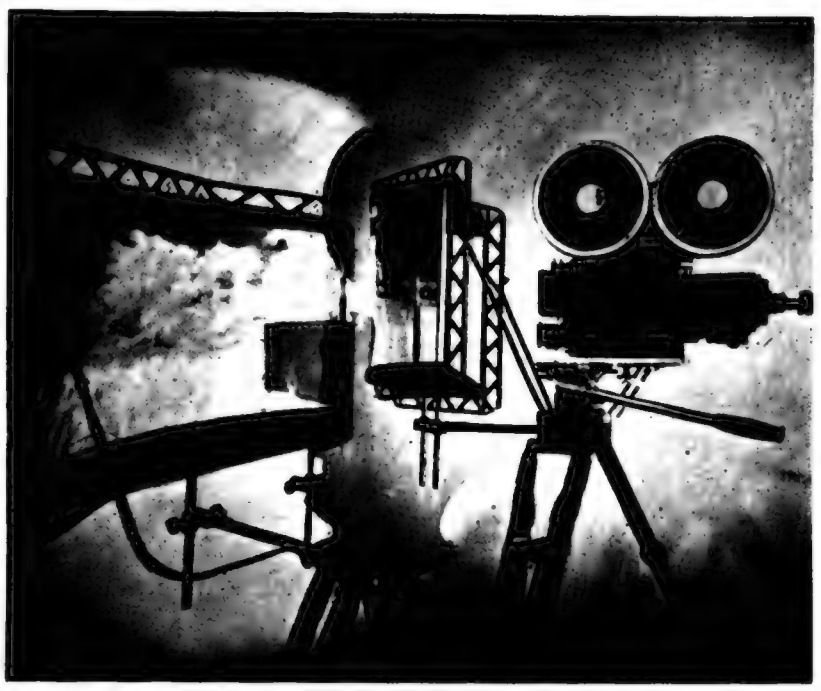
Used for the first time on "The Sea Hawk," the ripple machine consists of units 15 ft. long, which house a 200-amp. sun arc, the light from this being projected through electrically motivated screens. On these screens (there are three to each unit) wave patterns, designed to pair each other perfectly, have been printed by means of a rubber stencil, cut direct from the original drawing. Fabricated from stock-size sheets of 16 by 16 ft. cellulose acetate, the screens have opaque wave patterns at the top as thin, long stretched-out wavy lines, overlapped by each successive line on the way down, so that little light is allowed to come through near the top which is the horizon line.

As the waves go down the screens the pattern becomes more vigorous, an undulating line, thicker in width, and the further down the screen the more the light allowed through. Moved up and down by a system of shafts and cams, a remarkable illusion of sparkling water is obtained, as the opening on three sheets pass and re-pass each other in front of the arc beam.

Setting Up Machines

The machines are set up behind a muslin backdrop 60 ft. high by 600 ft. long, of which the upper part or sky portion is dyed grey, while the lower portion of the muslin is left clear. The framework of the ripple machines are fabricated from stock-sized iron pipe mounted on heavy duty steel castors, and the break of the machine, where it joins the muslin at the horizon line, is provided with a nigger to ward off light from the sky area above. Each machine is provided with a hot spot filter as used in BP, and the individual unit occupies an area 15 ft. long by 10 ft. deep.

Both these new methods can be readily constructed for use in our studios; although the ripple machine is patented by Warners in U.S., I understand they will grant concessions for its use here. It will be easily seen how great an economy can be effected and closer examination of their main features will amply repay our production executives.



The cloud-photography apparatus perfected by the camera department of the Twentieth Century-Fox Studios, in Hollywood

Tragedy of Conquest in Soskin Film

"THE DAY WILL DAWN"

AGAINST the picturesque setting of a Norwegian village hall, before and after the Nazi occupation, the cameras turned during the past week to record another outstanding dramatic sequence for "The Day Will Dawn," the first film to tell the great story of a conquered people, who, despite their clamped existence under the new regime, are unconquered in spirit, and plot and plan, with unshakable faith, for the day of victory and liberation, side by side with the British whose cause and theirs is one.

There could be no more violent reminder of life under the Nazi heel than the village hall setting in Paul Soskin's new production, which Harold French is directing; with Deborah Kerr and Hugh Williams. The first sequence covers a period several months before the lightning occupation, when the people of Norway lived their normal happy days, and enjoyed their carefree, democratic life in the pursuit of a livelihood, from the sea or the soil, and spent their leisure hours in gay and innocent frivolities.

This is exemplified in the festivities in the village hall to celebrate the wedding of a young couple, played by Niall McGinnis as the bridegroom, and Elizabeth Mann as the bride, when the evening is spent in the time-honoured custom of folk dancing and no one is seemingly aware of the impending doom of conquest.

Conquest Contrast

Then the awful impact of invasion and occupation transforms this once gay scene, and the village hall becomes a swastika-ridden symbol of Nazi domination. Over the band platform glares a big portrait of the Fuhrer flanked by the swastika, and swastika banners hang from the hall pillars; the Norwegian flags are superimposed with the Nazi emblem, and dozens of copies of "Mein Kampf" are piled on tables.

There is a dance in progress, but it is a far different affair from the happy-go-lucky festival the Norwegians once knew. There is an air of gloom, resentment and smouldering hatred in the bearing of the people, for the hall of happy memories is also filled with Nazi troops, who cannot understand the loathing of the Norwegian girls, who refuse to dance with them.

This great sequence in "The Day Will Dawn" puts no dramatic punches, and the atmosphere of menace was so grimly realistic that it was felt by everyone in the studio.

"U" Boat Base Bombed

Another dramatic highlight of "The Day Will Dawn" has also been shot during the

Continued at foot of next column

Deborah Kerr, Niall McGinnis and Elizabeth Mann in a scene from the new Paul Soskin production THE DAY WILL DAWN, which Harold French is directing at Denham

FLASHBACK TO 18th CENTURY

NOVEL ANACHRONISM IN "YOUNG MR. PITT"

THE Gainsborough casting chief, Weston Drury, is currently deciding what the sound of the voice of a commentator of the 18th century would be like.

The problem arises from the insertion of a piquant anachronism into the story of "The Young Mr. Pitt" in the form of an 18th century "newsreel" with a commentary whereby filmgoers will see "flashes" of everyday news of George III's day.

A special unit has been re-staging "newsreel" items of the day; duellists in the park, shipyard activity at Chatham, fashionable parade in Bond Street, pressgang cornering their victims, wooden men-o'-war being launched, etc.

Another problem set the Shepherd's Bush studio is the provision of a background for a Prime Minister when he gets romantic! In the 18th week of Twentieth Century's "The Young Mr. Pitt" they gave Robert Donat strutting peacocks, box hedges, statues, fountains, a stone terrace overlooking the sea beyond the trees, and called it unromantically Set 29.

Phyllis Calvert commences her big scene with Donat in this picturesque setting. Over the garden sprays the golden light from the ballroom windows, and in the shadow Prime Minister Pitt catches a flash of pink and silver where Eleanor conveniently ensnares her dress on a thorn when the great man approaches. Being a gentleman, he assists her release and then something stirs in the heart of William Pitt. The splash of the fountain and the echoing lilt of the minuet from the ballroom do the rest.

Carol Reed is now leading his story out of the thunder of war and politics into domestic fun. Donat is due for some Christmas fun and a "Red Indian" rough-house, with his host's children, up and down the stairs and passages of a rambling country home.

In George III's day mediæval customs still prevailed. They relied solely on decking the house with evergreens, originally a pagan rite, adopted and adapted by the Church, which has always been wise enough to sanction popular customs and superstition. They had the traditional Yule log, Wassail Bowl, Boar's Head at their Christmas feast and the Mummer's Play, in which St. George overcame the Turkish Knight.

But they had no Santa Claus, Christmas tree, no tinsel, candles, Christmas stockings, paper decorations or "Good King Wenceslaus."

"The Young Mr. Pitt" is being produced at Shepherds Bush for Twentieth Century by Edward Black, with Maurice Ostrer in charge of production.

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past few days, and reconstructs a raid by British planes on a German submarine base on the coast of Norway, which is fired by incendiaries and blown up by bombs. The realism of the explosions can be imagined when it is stated that several of the "U" boat crew were actually blown fifteen to twenty feet, and lay stunned for several minutes afterwards. Many people who were leaving adjoining stages, dashed to the Soskin set as they thought that fire had broken out there, and not knowing the incident that was being shot.

Brilliant Acting

Deborah Kerr, according to Paul Soskin, has turned in some of the most brilliant acting of her meteoric career, while fine performances have also been registered by Hugh Williams, Griffiths Jones, Finlay Currie and Francis L. Sullivan, at the head of a tremendous cast of nearly 100 speaking parts which includes to date Patricia Medina, Roland Culver, Anthony Shaw, Barry O'Neill, George Merritt, Ronald Adams, Brevni O'Rorke, George Woodbridge, D. J. Williams, Bernard Miles, Gus McNaughton, Beckett Bould, George Street, and many of the Norwegians who again played real-life roles with which they were once familiar at home.

Rosamund John as Mrs. Mitchell, and Leslie Howard as "Mitchell," designer of the Spitfire, in an early sequence of the film now being made at Denham

Orson Welles Technique at Denham

FIRST BRITISH FILM TO USE F : 4.5.

DOWN at Denham technicians are watching the Wilcox production based on the life of Amy Johnson with great interest, as it is the first experiment with stopping down to *f*4.5.

Cameraman Mutz Greenbaum and director Herbert Wilcox, who are collaborating closely on this first venture into a modification of the technique inaugurated by Orson Welles in "Citizen Kane" are enthusiastic about its possibilities. The main set on Thursday was the reproduction of Grosvenor House Restaurant on the night following Jim Mollison's return after breaking the Cape flight record. This elaborate setting, occupying the whole of stage 6, was an ideal test for viewing the new experiment in practice, particularly as, in studio parlance, they were "putting a lid on it"—in other words, incorporating a hanging miniature in the form of a ceiling to the whole set.

The set consisted of two side walls of the restaurant with its several entrances, balcony, dance floor and about 20 tables, while across the main stairway entrance, made from flowers, were the words "Jim Mollison."

All-in Focus

All this vast setting was in focus, thanks to the new technique, which gives such reality to the conventional picture sets—that everything to the far walls of the restaurant is recorded to enable its presentation on the screen as seen by the human eye.

Most of the action, which was in mid-foreground, with equal foreground action, started with the entrance of Jim and Amy through the main doors, the fixed camera following them across the floor, until Jim is surrounded by clamoring girls who demand his autograph. Then it follows Amy to her table in the foreground, where she, too, is asked for her autograph by two children who are at the Grosvenor House for their birthday party. The whole setting and its action was in focus throughout the scene.

Clarity of Action

Privileged to watch the above action through the camera during rehearsal, I was amazed to see the various phases of this scene without the distraction of follow-focus. Everything remained clear from foreground to background and presented a much clearer picture of what was taking place than would have been possible with the normal studio follow-focus shot.

Mutz Greenbaum confessed to the inherent difficulties of lighting action of this kind for stopping down. It is necessary, he explained, to pile on the lighting when using *f*4.5, and with a complicated setting such as he was working upon required equal lighting on the miniature ceiling as upon the floor: all shadows and high lights must be natural, a task calling for careful handling.

According to the meter readings, the load on the set was 1,600 amps., or roughly double the normal light load, but the extra lighting repaid dividends in naturalness and clearness of action. One of the snags from the cameraman's point of view is the requirement of many small lighting units grouped around the camera for the immediate foreground action. This, balanced against the more usual single key light, is apt to make it rather crowded in the vicinity of the camera, but even this difficulty is worth the extra overall effect gained.

The experiment is interesting from another angle, as the whole production is being "Otensified" by Olympic Laboratories, who are doing the processing. This procedure gives greater detail in the shadows, which are deeper with the *f*4.5 technique and produces greater balance on the overall shot.

A Historic Plane

Jim Mollison is portrayed by Robert Newton, with Anna Neagle as Amy Johnson, and it appears from the rushes that they are proving an ideal pair for this colourful story. I noticed on the set the original plane in which Amy flew to the Cape, a tiny monoplane which hardly seemed capable of leaving the ground, let alone flying several thousand miles against the elements. There was another machine at Denham—a tiny Puss Moth arrived by air which landed on the car park—no mean feat considering the difficulties of tall poles carrying power lines which stretch across the park. This, too, will be used in the film and has been lent by the Air Ministry. Workers and technicians were clustered around this tiny machine during the lunch hour—was it interest in the machine or in the 35 gallons of petrol in the tank?

At present unnamed, the picture, based on the life of Amy Johnson, will be released by RKO-Radio.

"COASTAL COMMAND"

Crown Unit's New Subject

I learn from Ian Dalrymple that an elaborate feature-length subject, "Coastal Command," is to have the full assistance of the Services and the closest co-operation of the Ministry of Information.

"Production has actually started," said Dalrymple, "and the Royal Navy and R.A.F. personnel will figure in it in large numbers."

CAST ADDITIONS TO "FIRST OF THE FEW"

Leslie Howard's Progress

A SNOOKER SEQUENCE

Interesting additions to the cast of Leslie Howard's "The First of the Few" are Ted Edgar Bruce, who will appear in the film as "Lady Houston," and Derek de Marney, as "Jefferson," a character based on the personality of a former and famous captain of a British Schneider Cup Team.

Howard, and co-star David Niven as Mitchell's test pilot, and Rosamund John as "Mrs. Mitchell," have now completed the poignant scenes of the designer's final illness and tragic death. This movie sequence introduced, in the person of Jo. Kemp-Welch, as Mitchell's nurse, yet another newcomer to the picture.

The unit is now engaged in filming live events in the Royal Aero Club, where Howard's and Niven's game of snooker is interrupted by the welcome news that Lady Houston is to finance a British attempt to win the Schneider Trophy outright.

For this scene the Royal Aero Club has lent Leslie Howard the actual Trophy for inclusion in its proper place in the Denham replica of the club rooms.

In the snooker game Howard will also use a cue personally owned by Mitchell. This cue has an interesting history, as Mrs. Mitchell presented it for sale to the Motor Industry Fighter Fund, the proceeds to go towards the purchase of a "Spitfire." A member of the motor industry purchased it and hearing that Leslie Howard was making "The First of the Few," sent it along to Denham for use in the picture.

Other sequences to be shot this week include scenes in the offices of a famous aero engine manufacturer.

"The First of the Few," starring, produced and directed by Leslie Howard, is a British Aviation Pictures' presentation to be released by G.F.D.

Arthur Askey in Trouble

"BACK ROOM BOY" AT ISLINGTON

With the beginning of the fifth week of shooting on the Gainsborough film "Back Room Boy," under Herbert Mason's direction, troubles fell thick and fast on the head of Arthur Askey, star of this new G.F.D. release.

In addition to minor disasters, such as finding his sitting-room commandeered as an undressing-room for the shipwrecked mannequins, his month's rations being cooked and eaten by Graham Moffatt and Moore Marriott, helped by the girls, Askey also suffers from gun trouble. Hysteria amongst the girls and ill-concealed panic amongst the three men of the company due to the unaccountable disappearances of their friends, culminate in the arrival of Steve Mason (John Salew), supposedly a bird fancier on an island next door to the lighthouse. In reality Mason is a German agent who reveals himself in his true colours when a naval launch is sent from the mainland in reply to rockets sent up by Askey. Holding up the terrified star at the point of his gun, Mason forces him to tell the rescuers that "the girls have already been taken off by a fishing boat the day before."

Apart from all these trials, Arthur Askey has spent an uncomfortable week sliding down slippery rocks outside the lighthouse, climbing across a hawser bridge in a gale to the neighbouring island and falling into rock pools in the dark as he tries to send off rockets and balloons to call someone to relieve him of his guests.

George Merritt and Anthony Bazell have now joined the cast of "Back Room Boy," and Dorothy Maguire, pretty blonde newcomer to films, gets her first part by replacing Kay Jackman, one of the mannequins originally scheduled to appear in the film.

Maurice Ostrer is in charge of production and Edward Black producer.

LESLIE FULLER FOR BUTCHERS

"Front Line Kids"

A new Butcher-Signet production, "Front Line Kids," starring Leslie Fuller, goes on the floor at Riverside studios to-day (Thursday, November 27), with Maclean Rogers as director.

The story is by John Byrd, of B.B.C. mobile recording fame. Dialogue and scenario by Maclean Rogers, H. F. Maltby and Katherine Butler, who have collaborated on many film scripts. Theme is a gang of London kids running amok during blitzes and being evacuated from East End tenements. Leslie Fuller is cast as head porter in a West End hotel, performing prodigies of valour and ingenuity against big-scale looters.

A special feature of the scenario is the exploiting of Johnny Singer, the B.B.C.'s Mickey Rooney of the air.

PRIESTLEY FILM CONCLUDING

New Subject from British National

This week John Baxter concludes work on his new British National picture, "Let the People Sing," a screen adaptation of the J. B. Priestley novel.

Starting the first week in December, Lance Comfort, director of "Hatter's Castle," will go on the floor with "These Our Strangers," with Richard Vernon producing.

Although the casting is almost completed it is not possible yet to announce the names of the stars, but a number of unknowns are being given their first chance in the picture.

Felicity Watt, of the Russian Ballet, has the leading feminine rôle in the picture, and Margaret McGrath, of the Windmill Theatre, is playing the leading character rôle as a tough maid.

It is expected that Harry Welchman, who proved so successful in John Baxter's "The Common Touch," will be given an important rôle in the firm, but as he is already booked up with pantomime, the contract is yet to be signed.

Robert Donat as THE YOUNG MR. PITT, is welcomed in the old House of Commons on his return from retirement to combat Napoleonic schemes for the subjugation of Europe. A historic scene from the current Twentieth-Century production at Shepherds Bush (20th Fox)

A.B.P.C. AT WELWYN

"The Night Has Eyes"

An important addition to the cast of "The Night Has Eyes," the new Associated British subject now in production at Welwyn, is Wilfrid Lawson, who stars with James Mason and Mary Clare. The whole unit has just returned from a fortnight's location work on the Yorkshire moors, where they photographed and completed sequences in and around an old manor house near Campfell Moor. The Yorkshire moors play a great part in this gripping psychological drama, and producer John Argyle is confident that Gunther Krampf's photography of the desolate moors at nightfall and at the break of dawn will not only enhance the mystery in the theme, but will draw forth the praise of the critics and Trade.

Alan Kennington, popular author of modern fiction and the name behind a score or so of successful books, wrote the story. Leslie Arliss, who, with Norman Lee, directed "The Farmer's Wife," is directing this production. The supporting cast includes Joyce Howard, a new discovery; Tucker McGuire, who supplies the light comedy; Amy Dalby, John Fernald and Dorothy Black. Duncan Sutherland is responsible for the settings.

"The Night Has Eyes" is a distinctive subject for Welwyn, where the last few pictures produced have definitely met with success.

REALIST FILMS AND A.C.T.

A Correction and A Tribute

By an unfortunate error in the sub-editing of the half-yearly report of the A.C.T., mention was made of Realist Films as a company against which A.C.T. had taken action to abandon a proposal to engage apprentice technicians on payment of a premium.

Actually, the latter phrase referred to another firm and not to Realist, which, at all times, have co-operated with the trade unions in paying rates and observing approved conditions. Indeed, KINE. is informed that Realist was the first documentary company to sign the increased cost-of-living bonus.

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The Observation Window

Handling Release Points

THE NEED OF GREATER CARE

A 2,000 Ft. Reel Problem

IF further argument were needed to persuade all who handle release prints to exercise the utmost care in handling, this was provided at the meeting on Wednesday of last week at the K.R.S. offices when E. E. Blake, Kodak's managing director placed the film shortage situation before the renters assembled.

THERE was no question of anyone being in a panic, but Kodak's chief declared that he was looking ahead and all round the problem, and had taken the step of meeting the renters in order that whatever saving in the use of film stock could be effected might be made now. The present shortage is a temporary affair, and has been met by a decision of the renters to cut their print orders forthwith.

UPON projectionists and transport men, therefore, the duty falls of doing their part in preserving prints from damage in order to help in the present juncture. Considering that practically all film base has to be brought over from America and that this means competition for space in ships' holds against the equally urgent demand of munitions, it is up to everybody, as a patriotic duty, to preserve all film material from deterioration.

AS a means to saving, an enthusiast was putting to me the other day the economy that might be made if prints were issued in 2,000-ft. lengths, thus saving the length of leaders and tails which would only be one of each to every 2,000 ft. instead of two of each. It was urged, moreover, that this would mean a saving of metal in film tins.

WHAT had been overlooked, however, was that the saving in film would be almost negligible, about 20 ft. on each print, and that the general adoption of a 2,000-ft. reel would necessitate not only a demand for larger film tins but larger transport cases also. Beside the difficulty of getting metal allocated to this use, the railway companies have a regulation which would make the adoption difficult.

IT may be taken for granted, however, that when we settle down after the war the 2,000-ft. reel will come up for general adoption. This, of course, does not mean that every reel will be 2,000 ft. in length, but may vary between 1,600 ft. and the 2,000 feet. There are still a few picture houses who would be unable to handle film in spools as large as 2,000 ft., but they are, of course, very few.

UNION tactics are frequently difficult to understand, being motivated in many instances by sudden impulses rather than by long-distance planning. The situation which has arisen in the Liverpool area provides an instance of this. The claim made by Transport and General Workers Union for double pay for Sunday work cuts right across an agreement tentatively worked to in the area, although not signed and sealed by both sides.

THE North-Western branch agreement is with both the Transport and General Workers Union (in which are included lorry drivers and various workmen handling goods in transport) and the N.A.T.K.E., the generally recognised kinema Trade workers' organisation. One is led to ask whether Mr. O'Brien was consulted before the claim was made or whether he was merely an accessory after the fact.

APPROVAL of Sir George Wilkinson as chairman of the Conciliation Board for the London area has now been given both by employers and employees, and the late Lord Mayor of London will enter upon his duties forthwith. I should say that the London Board has been the most smoothly running of any organisation of its kind.

J. BENSON.

AN IDEALLY-EQUIPPED KINEMA

A Patron's Praise

Complaints have been so rife recently of bad projection in kinemas that it is encouraging to receive from a correspondent who is a member of the S.M.P.E. a letter of praise for the technical apparatus, supervision, and projection in a North Cornwall kinema—the Picture House, Bude.

"I was so struck with the local kinema and the performance they put up that I called upon the manager, Mr. Graves. I presented my S.M.P.E. card and was very kindly conducted over the whole building.

"Everything is self-contained, and the twin power plants can be run in parallel or as single units, or both in split circuits. The heating is Duplex, and is in the same arrangement. A highly efficient ventilation system is provided both in engine and boiler house.

"The lighting arrangements are certainly very fully cared for, with a remarkable system of control.

"Nothing is left to chance in the operating box, and there are some interesting electrical arrangements developed by the manager and chief operator.

"Kalee projectors are in use with B.T.H. sound.

"The arrangement of throw is ideal, both from a theoretical and a viewing position of the audience.

"The decoration of the auditorium is pleasing, while the acoustics are excellent.

"Mr. Graves informed me that his brother was the architect, and it was the first kinema he had designed, and between the two of them they have produced a result which many others could emulate."

U.S. TECHNICIANS CONSIDER PROJECTION PROBLEMS

The End-Wall Screen Project

LOSSES BY INEFFICIENCY

FULL details of the papers delivered before the Fall Convention of the S.M.P.E. are not yet to hand, but it is possible, from abstracts published in American papers, to view the main subjects submitted for discussion. These fall into three main sections: fine-grain release prints and their treatment to ensure sound and picture quality; control of sound in prints and printing; and 16 mm. problems.

Apart from these subjects, the problem of the improved appearance of the picture upon the screen is discussed under the heading of the Dynamic Screen by Robert W. Russell. The writer redevelops an idea current in this country two years ago of providing a less restricted area for the film picture. That really is all that the term "dynamic screen" amounts to.

Screen Delimitation

In his abstract Mr. Russell sets out that with its present limits, various phases of the motion picture have been brought close to technical exhaustion and artistic satisfaction. Competition with colour television and other forms of entertainment require that motion pictures come forth with another "sudden impact of novelty" similar to its other great discoveries: screen personalities, story, montage, sound, colour. One great frontier remains for film-makers and engineers: the selective delimitation of the screen. The familiar rectangular screen shape forces the motion picture to accomplish everything within a rigid opening like a window. Feeble attempts have been made to vary this arbitrary shape, usually by trying to substitute other arbitrary shapes: the "Grandeur" wide-film, the square frame, the circular "iris-in," camera matte shapes.

End Wall as Screen

Unprogressive justification for the present rectangle is in static painters' composition, in commercial standardisation, and in a false claim of relationship to the "Golden Section" rectangle. It is possible to speculate on a new type of motion picture production using the unlimited unframed "Dynamic Screen," permitting another "sudden impact of novelty" to meet the increasing competition of similar medium of entertainment. Great new frontiers of kinematic effect are opened up by making the screen area the entire proscenium wall, by employing a projector lens that will throw the 35-mm. frame to cover this whole wall as a potential, and by selectively limiting the projected image to smaller pictures within this potential, using peculiarly appropriate or eccentric delimitations in an overall montage of boundaries. Such a production can be imagined, described, and even accomplished with present-day equipment.

What promises to be a very useful paper when it is eventually printed is that presented by H. D. Behr entitled Economic and Technical Analysis of Arc Lamp and Screen Light Characteristics. It deals with the relative inefficiency of power for ultimate consumption at the arc in comparison to power actually delivered. Deficiencies in various parts of the projection plant are described and a value is placed upon losses to emphasise the need for constant attention to details.

Costs of Inefficiency

Tables are presented showing the excessive carbon and current costs that result when arcs are operated at higher currents and to defects in equipment. Emphasis is placed on the fact that two main arcs operate at or near the upper limits for which they are designed and too little leeway is left for extra current to increase light for dull prints or colour pictures.

The paper concludes with advice regarding what to look for in competitive arc equipments, and procedure is described for minimising current and carbon waste due to poor reflection from mirrors. Poor screen light, as has been urged in the KINE., is costly and definitely contributes to lower theatre attendances.

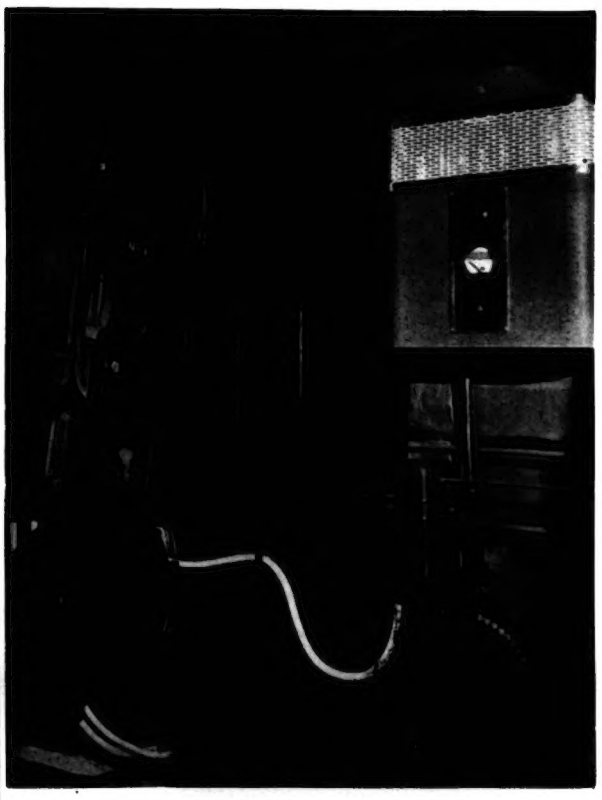
New Projector Designs

A further paper on projection design is reminiscent of an article in the IDEAL KINEMA five years ago, suggesting the features of an ideal projector. E. L. Boecking and L. W. Davee discuss the features of a new projector to meet increasing demands for accuracy and simplicity required in the modern theatre. The points mentioned are film motion, clearer definition, better light transmission and picture steadiness.

Print Problems

Fine-grain release prints and their problems are dealt with in other papers. A paper by C. R. Darby, of Paramount Pictures, describes a number of problems met with and solved in the application of such films for sound recording, including negative and positive materials, noise, distortion, sensitometric characteristics, recorder lamp supplies and noise problems on stages.

Another paper, by J. R. Wilkinson and F. L. Eich, of the same company, discusses the release print end. The necessary modifications required in a laboratory, probably follow very closely the paper delivered by I. D. Wratten before the B.K.S., and printed in the KINE. recently. Light sources, power supply and light testing are the main headings, and observations noted during the processing of the first thirty million feet of positive prints are set out.



THIS WEEK'S PROJECTION ROOM

The Empire Picture House, Crewe, changed over to RCA High Fidelity sound in September last. The new sound-head on one of the projectors can be seen in the illustration here

POOL CARBONS

BACK FILM WORTHIES

In a talk to members of the Bath branch of the Somerset Archæological Society, entitled "A Slight Sketch of the Evolution of the 'Movies,'" Dr. Frederick J. Poynton, a local resident, described the contribution towards the development of the kinematograph industry made by the two Somerset pioneers, John Arthur Roebuck Rudge, a Bathonian, and W. Friese-Green, a photographer, who had studios in Bath and Clifton. A reference was made by the lecturer to the contributions to the development of photography made by Mr. Fox Talbot, of Lacock Abbey, near Chippenham, Wiltshire, in 1833.

The interest in the talk from the historian's standpoint consisted in the fact that Mr. Edgar Rudge, nephew of John Arthur Roebuck Rudge, was present at the lecture. He is an electrician in business in Bath.

Conducted by THE SHOWMAN

SHOWMANSHIP IN WAR TIME

A Feature Run under the Auspices of the "Kine." Company of Showmen

NOT one picturegoer in a thousand ever sees the inside of a kinemanager's office, and perhaps that is one reason why some sanctums are not as presentable as they might be. From the point of view of the prestige of the show it matters little how the man who rules the destinies of the house keeps the den where he does his paper work. Moreover, managers—especially in these abnormal times—are very busy men with no time for "trimmings." Nevertheless, as a constant visitor to managerial offices, I have got into the habit of judging the man by his surroundings, and that is why I sometimes shudder at the untidiness to be observed in these rooms (which are usually located by the architects in corners of the building unsuitable for anything else). When I find the manager's room a jumble of blown bulbs, half-empty chocolate cartons, dusty campaign sheets, broken motor parts and other assorted items, mostly useless, I tend to label the occupant as untidy, and an untidy man can hardly run a show with precision and efficiency.

One thing I have proved: the keen showmen whose houses are run like clockwork invariably keep their offices as neat as a suburban drawing-room; which shows that it can be done. It all depends upon the individual.

From Texas

IT'S always a pleasure to hear from our old friend W. S. Samuel, who now holds the post of City Manager for two kinemas in Texas.

This week's mail has brought a bright selection of advertising matter, chief of which is a 12 in. x 9 in. calendar for the month, printed on thin card in two colours and giving the showings for each day during that period. Programmes are changed four times a week, so that this day-by-day guide is a worth-while venture. Folded once, it serves as an envelope for mailing enclosures of handbills dealing with the individual films, and the handbills, too, are amazingly well laid out and printed.

Our Company of Showmen would give at least a finger to be able to emulate Mr. Samuel's propaganda, but for the duration, at least, paper restrictions forbid any such efforts in this country.

Helping the Cause

FOR nearly 12 months the local council of Westhoughton have been trying to organise a recruiting drive for the A.T.C.

The scheme finally fructified when D. Ashton, manageress of the Empire, took a hand and worked the scheme in conjunction with the showing of "Flight Command."

Decorating the vestibule with bunting, posters and stills to create the atmosphere and securing the co-operation of the D.C.'s chairman, together with Flight Officer Eatoch, supported by other officers and councillors who made nightly appeals from the stage, the movement gained impetus and the end of the week saw the formation of a Westhoughton Flight.

A number of Morse sets and signalling lamps were on display and were demonstrated by the cadets.

Tank Sunday

THE combined bands of the Royal Tank Regiment were presented by Gerald Masters at a special Sunday session on November 16, when, in an hour and a half's programme, the military, dance, accordeon and choral sections of the bands evidenced their skill and versatility.

The visit was part of Cambrai Week, and Brig.-Gen. H. G. Kenchington made an eloquent appeal for the Prisoners of War Fund and a collection amounted to nearly £16, gladly subscribed by Worthing Odeon patrons.

Gasploitation

FORTUNATE in having a spacious circle lounge at the Hendon Ambassador, it enables J. H. Hutchison to house a series of very attractive M. of I. exhibitions which must be of great interest to the local populace, and probably bring in a number who would not otherwise visit the hall. The latest deals with poison gas and consists of a series of excellent photographs in handsome wooden display frames, with specimens of various types of respirator for adults and children, including a cut-away model showing what is inside the canister. It's not kinema publicity, but a useful service all the same.

Light Relief

KINEMA foyers in the black-out are apt to be so sepulchral that it is an especial pleasure to come across one where an attempt has been made to overcome the gloom artistically.

At the Regal, Harrow Road (A.B.C.), P. T. Brickwell had some difficulty in the early days in meeting the demands of the authorities without dousing all the bulbs. Fortunately, his lofty vestibule was equipped by the builders with one or two handsome chandeliers of shining chromium with upturned shades, and he sought the technical assistance of his chief projectionist in experiments with coloured bulbs. The final result, achieved with globes of red, green and blue, has the double merit of looking pleasing and satisfying the requirements of those who watch for black-out offences. The lights are subdued yet cheerful and the glittering metal reflects the gleams in a manner almost reminiscent of pre-war practice.

Almost No-charge

AS an example of how to carry on with display under existing conditions, consider the ingenious effort made at the Plaza.

This enormous display, 18 feet high by 44 feet wide, was made to campaign for "Monster and the Girl" (Paramount), without using anything in the way of new material except paint.

All the canvas is at least 20 to 25 years old, and cut from old theatrical scenery. Mounted on backing which had also been used for "I Wanted Wings," it was whitewashed over and repainted with the new design.

The same process will be repeated, and the material used again and again as circumstances demand.

Well Done, Hendon!

A HOME GUARD church parade was held on the morning of Sunday, November 9, at the Hendon Odeon and attracted a full "congregation." Arranged for the local company of the Home Guard and associated units (which included detachments from London Transport, the Post Office and other organisations in the district), it began with a march to the hall to the strains of music provided by the battalion band and the Salvation Army band. The salute was taken by General Sir Philip Carlbach, local Zone Commander, and the service was conducted by the Rural Dean of Hendon with clergy from all other denominations assisting.

Much space was devoted to the parade in the local Press and due acknowledgments were made to Odeon Theatres and Oscar Deutsch for the loan of the hall.

Although unrelated to the business of the kinema, the parade undoubtedly acted as an additional advertisement for the Odeon service. Manager Mark Freeman was particularly pleased that representatives of all the religious bodies were associated with the parade for, as I have hinted before, religious feeling in the district was somewhat antagonistic towards the film business when he first came to the theatre.

Book Record

JACK S. SACKIER, of the Harlesden Odeon, has built up a book collecting organisation which, if not unique, is certainly most unusual. He started in the usual way with an appeal to patrons for unwanted books for the troops. Soon a gang of local youths, inspired by this appeal, undertook the work of bringing in the volumes, and now they visit almost every road in the district once a week on their bicycles and bring back their collections of books and magazines for transmission to the appropriate quarter. All sorts of queer receptacles are used to convey the publications to the Odeon, and Mr. Sackier says that so far he has dealt with well over 10,000 volumes of all kinds—which he thinks is probably a record. The good work costs nothing more substantial than an occasional free pass to the enthusiastic volunteer collectors, and is another example of Odeon service. *And* that of Mr. Sackier.

As at the sister theatre in the Edgware Road, Mr. Sackier is supporting the film, "Venture Adventure," with civic and A.T.C. visitors, for he plans to have the Mayor of Willesden at the hall every night, and A.T.C. personnel on duty throughout the run of the picture. There will be an enrolment table in the foyer, and the whole scheme has been publicised by a two-line mention in his advertisement in the local paper.

The display at the Plaza, Piccadilly, for THE MONSTER AND THE GIRL, Paramount, made entirely from salvaged material

Portsmouth's museum piece, a valuable model of the "Victory" loaned to the Odeon, Herne Bay, to help the cause of Oscar Deutsch's War Comforts Fund

"Victory" for Herne Bay

KILLING two birds with one stone by linking up the exploitation of "Lady Hamilton" with a special effort on behalf of the Odeon War Comforts Fund, G. Saunderson raised £66. This amount collected from patrons by helpers from among the V.A.D.s, St. John and the A.T.C.s may be considered quite a worthwhile contribution, allowing for the size of Herne Bay winter audiences.

To attract attention to the project, this enthusiastic showman secured the loan from the Portsmouth Corporation of their beautiful model of the *Victory* (taken for the time being from their museum) and had this exhibited in his foyer backed, of course, by suitable notices.

Great help was afforded by bands from the Royal Naval barracks at Chatham, an R.A.F. depot band, and that of the Buffs, who gave performances from the stage on Tuesday, Wednesday and Saturday respectively and were sporting enough to do this without fee as their gesture towards the charity.

Autographed photographs of Laurence Olivier and Vivien Leigh were raffled for £5 and photographs of the *Victory* were also sold to swell the collection.

Re "Conning Tower in Garden"

WHEN writing my note on this for last week's issue, I omitted to say that the internally lit globe was in connection with the exploitation of "49th Parallel" at the Friars, Canterbury.

R. C. Overs tells me that within two hours of his receipt of the KINE. he also received three telephone requests from other exhibitors for the loan of his globe, one manager, with an obvious hint of "originality" in his voice, made the statement that he did not wish to use it for "Target for To-night," but thought that this would be admirable for *his* idea of linking with the frontier in "49th Parallel"!!!

Personals in Town

ERIC PORTMAN, whose performance as the German officer in the G.F.D. film, "49th Parallel," has been hailed by the critics as a masterpiece, is making a number of personal appearances this week at halls on the Hyams circuit where the picture is playing.

Pat's Policy Paid

AN intensive Press campaign and a set of Morgan's slides shown on the screen for days in advance of booking date started Pat Reed's effort to make Portsmouth "49th Parallel" conscious and to bring the citizens past the Odeon pay-box.

Three linen banners, each 28 ft. long and, of course, suitably inscribed, were installed at vantage points inside the theatre, and a further banner measuring nearly 80 ft. in length was erected over the entire bend of the proscenium arch, and picked out in tinselled lettering was the film's title. During the various intervals in programmes two weeks prior to playdate concealed lighting was turned on to this banner, and in a darkened theatre the effect was electrical, creating a marked impression on packed audiences.

Sir Dennis and Lady Daley (Lord Mayor and Lady Mayoress of Portsmouth), who were accompanied by the Chief Constable (A. C. West) and Mrs. West, and other civic dignitaries, attended the opening performance.

Charitable Contributions

HAVING recently taken over the management of the Regal Cinema, Darlington, G. H. Barker has soon got busy with the little extras which prove effective management. On Sunday evening he held a concert at which the band of a training regiment of the Royal Armoured Corps were the star turn. The effort was in aid of the Darlington Division of the St. John Ambulance Brigade. He is now organising a Cinema Ball in aid of Russian Red Cross Funds to be held in the Baths Hall, Darlington.

Waterside Amusement

IT is some time since last I visited the Coliseum, Harrow Road, which stands beside the canal and is an old-established house. I found manager A. Berney (brother of Sam Berney, well known in the Trade a few years back) keeping the flag flying in the face of modern obstacles such as staff troubles, evacuation, black-out and bars. He has been there since 1925, and has had time to learn the foibles of the local populace in the matter of screen entertainment. They plump for melodrama, action and broad comedy. He commented upon the effect the black-out has had on business, and remarked that after dark the influx of patrons virtually ceases. Perhaps they are afraid they might fall into the canal in the darkness!

Improvement

WHAT a change for the better Allender Fryer has made in the large vestibule of the Troxy, Commercial Road, Stepney, since he took control a few weeks back.

I was astounded by the improvement when I called there recently. Lighting had been increased and attractive advertising was to be seen on all sides, with a lantern picking out the high spot of the collection.

When his programme included "Parachute Battalion" (RKO-Radio) he had parachutes, rescue dinghies, an airscrew and other aerial impedimenta in the foyer to show patrons some of the things for which as British citizens they are paying and which are helpful to "the few" to protect their native land.

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IS FILM ACCOMPANIMENT GOOD ENOUGH?

A Plea for Better Fitting

By A. W. OWEN

SITTING in a kinema the other week viewing and listening to a film, I could not help feeling that the musical background of films wherever it is introduced has, in many cases, deteriorated since those old, silent days when musical directors saw films through in silence and fitted appropriate music to the action being portrayed.

Photography since those early days has been greatly enriched, sound is admirably recorded, and for the most part well reproduced, but the quality of the music incorporated in the film (not the recording, let me again emphasise) reaches no such high standard, and is frequently banal, where it is not offensive.

An Early Memory

My mind went back to the very early days of films on an occasion when I saw an entertainment film for the first time. It was presented in silence and lasted just over five minutes; it was followed by two others of slightly longer duration. The audience consisted of four persons, excluding myself, who were interested financially in theatres and music-halls. Here was a novelty, and music-hall circuit bookings were given on the spot.

My opinion of the film was asked, and I ventured to say " that a musical background of an atmospheric nature would enhance the effect." The suggestion was adopted, and the orchestra of the theatres visited played the musical accompaniment which was arranged throughout the tour.

In the earliest days the musical programme was played independently of the film story, but pictures and music soon became so dependent on each other that musicians realised that if the musical accompaniment was fitted atmospherically to the film, it helped to accentuate tragic episodes, made scenic pictures and romances more appealing, and natural and fast-moving scenes became more exciting and realistic.

The Work of Masters

The music used for this purpose was taken from compositions of musicians dead and living in all countries of the world, ranging from the finest symphonies down to the humble valse or minuet. My own private library reached over 7,000 orchestrations, and many musical directors had much larger libraries to work from.

This work reached a very high standard of musical art, and the patron of yesterday (without in many cases realising the fact) was being given an education in listening to such music, which created a wider and more sympathetic appreciation than ever before attained. This position was fully maintained till the advent of the "talkie," when the " mechanical " replaced the human element.

The American element developed what they were pleased to call a new technique in film musical fitting. The cause was not so much artistic as commercial, for the real reason for the change of policy was the fees which publishers and composers demanded from the film producers for musical copyright. These were based on a high scale to compensate for subsequent loss of orchestral sales, which fell to a mere fraction of their previous enormous numbers. The new order triumphed, and musicians were engaged to " write " the music needed for the film accompaniment, " theme " songs were introduced, and their melodies had also to be composed to order in record time.

This system holds good to-day, and has led to the type of music to which I referred earlier in this article. Many a fine film is turned out with a musical setting utterly unworthy of it from every artistic and musical angle. I could give detailed examples in quite recent successful star productions to prove this assertion.

There is a tendency to increase the amount of music in the latest films, much of it quite unnecessary, though I have to acknowledge some remarkable exceptions, while dialogue is developing, and far too loud in tone volume, sometimes making the speech indistinct and in any case hard to follow.

Out of Period

The new vogue of " fitting " has little respect for tradition! For example, in creating atmospheric music for an 18th-century English film with pastoral and hunting scenes, one's thoughts at once travel to the splendid characteristic compositions by eminent English composers of the period yet this type of music was ignored, and we had to endure the music of an entirely alien nature (*clever as musical art*), but with *no* association with the traditional music of the period.

Where Jazz is Appropriate

On the other hand, modern American jazz and revue films can only be fitted by modern dance music and living composers, and has its legitimate place in film musical accompaniment whether one admires it or otherwise. It is pleasant to realise, however, that the theme song is disappearing, as it is not, I suppose, a commercial success, but one could greatly desire the reintroduction of the *musical theme* as created by Wagner himself, which heralds the entrance of his principals in the various operas, and haunts us afterwards by its wonderful melodic attraction and aptness for the character concerned—used, of course, with discretion and restraint. While the talkie sound film demands its musical background as much as the silent film, its use must be in " pianissimo " tones when dialogue is being spoken.

Wanted, Real Melody

Its function should be to enhance by clever interpolation rather than by continual use. Finally, let us have some real melodies that live for our age, and that which must follow, written by men of genius, and not the sudden spasms of a hurried bunch of meaningless and tuneless chords and discords.

A. W. O.

Members of a Welsh choir singing in front of the Rivoli, New York, on the night of the premiere for HOW GREEN WAS MY VALLEY (20th Century-Fox)

OUR ROAMING REPRESENTATIVE says:—

Exploitation in War Time

MANAGERS here and there have suspended exploitation for the duration of the war, their arguments in support of this policy being that first of all it is impossible to go all out for exploitation in these days, and secondly, that people either will not come to the kinemas because of the black-out, restricted transport, or, in some cases, all raids: contrariwise they will come because they want relaxation or are eager to see a particular film, and that no amount of exploitation will induce the former to attend or increase the number of the latter. Therefore, exploitation is at the present time not worth while.

Both of these arguments are based on false assumptions. Take the first, admittedly, owing to shortage of materials, absence of facilities, and perhaps to other factors as well, exploitation is difficult at the present time, and elaborate schemes are not always possible, but that does not mean that exploitation is impossible, nor that it is not worth doing—every week the Showmanship pages of the KINE., prove the contrary. Materials may be scarce and facilities few, but there are ways and means of making good use of what are available, and the ability to make bricks with the smallest possible amount of straw is not one of the least attributes of the real showman.

The second argument is more involved, but condensed it simply amounts to this—in war-time exploitation loses its pull completely. Which in effect implies that human nature is entirely different in war to what it is in peace, a fallacy, though perhaps a specious fallacy. It is true that people are somewhat different, war changes their outlook as it changes their habits and everyday life, but it does not change them completely, human nature does not make a sudden *volte-face* like that. Even in war time habits still persist, and those people who in peace time were picturegoers, whether regular or occasional, will still feel the pull of the kinema, especially in the case of a film which they feel is worth seeing. Clever exploitation will foster this feeling and make comfort-loving people face the discomfort of crowded buses—or, maybe, no buses at all—and induce the timid to brave the dangers of the black-out, and even a possible air raid, by creating in them the desire to see a particular film.

Public Inconvenience

WE in the Trade take pride in the efforts we make to cater for the comfort of our patrons, but some managements seem not to realise that there are adjuncts to the show which are just as important in their way as the auditorium. Several times lately I have been disgusted at the condition of toilets in halls I have visited. In a large suburban super I found the man's toilet very unpleasant, the terrazo floor swimming in water, which made it like a skating rink and consequently both noisome and dangerous—particularly after black-out. I know that we have to deal with vandals who purloin fittings and treat these places like pigsties, but that is surely all the more reason for increasing supervision and redoubling measures of cleanliness.

What Do You Think?

MANAGERESSES and assistant managueresses, once a rarity in this business, are now fairly numerous.

This new ubiquity raises an interesting problem which does not yet seem to have received much attention.

What is the proper " uniform " for a lady in management?

The public has grown used to the full evening dress and latterly the dinner jacket, black pants and boiled dicky of the man in charge, but what should they look for in his feminine counterpart?

Circumstances have led many women to don trousers (some might say that " led " is not the correct verb), and there is something to be said for garbing a kinema manageress in the counterpart of her male colleague's outfit. Conversely some women don't look too well in slacks, and there may even be a few who definitely loathe the things.

Possibly a dark two-piece suit is the nearest one dare go in that direction.

A governing factor, anyway, will be that little matter of coupons, and that may well decide the issue.

If not, the circuits had better get busy and appoint a dress adviser at their head offices.

No Shortage of Officials

THE major headache of most kinema managers nowadays seems to be the staff problem. Many managers are at their wits' end to know where to obtain an adequate number of technical employees and usherettes, and I have been told of at least one theatre in the London district where the licensing authorities complain that the staff is inadequate for the size of the house.

That being so, the query of an independent exhibitor in the Metropolitan area is particularly pertinent. Why, asks this thoughtful showman, are there still so many inspectors to annoy exhibitors and go snooping around on the hunt for breaches of the pre-war regulations? Times are exceptional, and many of those rules, while possibly justified in days of peace (though not everyone would admit even that), are almost impossible to comply with under current difficulties. One would expect, therefore, that the L.C.C. would agree to relax its stringencies until something like normality returns.

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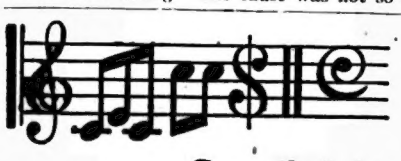
FOR DEC. 29 RELEASES

Compiled by A. W. Owen

(20th Century-Fox)

" MOON OVER MIAMI "

CERT. U. 8,245 ft. Reg. No. F.4489. Reviewed in KINE. September 11, 1941.
PUBLICITY.—One 48-sheet, one 12-sheet, one 6-sheet.
STARS.—Don Ameche, Robert Cummings, Charlotte Greenwood, Jack Haley.
ATMOSPHERE.—Romantic comedy in Technicolor, the quest of two ravishing sisters and their comely aunt for romance and fortune in Miami, a companion film to " That Night in Rio," with music and song themes.
ORGAN.—Principal theme song, " You Started Something " (Walsh Holmes), with adaptation from the vocal-piano copy and synchronisation with non-sync recording.
NON-SYNC.—As organ, recorded on Decca F.7994 by the R.A.F. Dance Orchestra, with vocals by Jimmy Miller.

" REDHEAD "
(Pathé)

CERT. U. 5,798 ft. Reg. No. F.4555. Reviewed in KINE. October 9, 1941.
PUBLICITY.—One 12-sheet, one 6-sheet.
STARS.—Johnny Downs, June Lang, Eric Blore.
ATMOSPHERE.—Romantic comedy-drama, telling of the regeneration of a wild, alcoholic playboy who taxes his father's patience once too often and is shown the door.
ORGAN.—" Red Devil," Perkins, Mills, with adaptation from the piano-solo copy.
NON-SYNC.—As organ, recorded on Decca O.1226 by Earl Jackson's Dance Orchestra.

" BORDER VIGILANTES "
(Paramount)

CERT. U. 5,565 ft. Reg. No. F.4645. Reviewed in KINE. October 23, 1941.
PUBLICITY.—One 6-sheet.
STARS.—William Boyd, Russell Hayden.
ATMOSPHERE.—Outdoor Western drama, one of the " Hopalong Cassidy " series, telling how Hopalong and his pals restore order in a lawless community after hectic battles, interspersed with comedy and romance.
ORGAN.—" Masaniello " Overture, Auber (Hawkes), with adaptation from the orchestral piano-conductor copy.
NON-SYNC.—As organ, recorded on H.M.V. D.B.2364 by the B.B.C. Symphony Orchestra.

" TOO MANY BLONDES "
(General F.D.)

CERT. A. 5,432 ft. Reg. No. F.4510. Reviewed in KINE. September 11, 1941.
PUBLICITY.—One 6-sheet.
STARS.—Rudy Vallee, Helen Parrish.
ATMOSPHERE.—Romantic comedy-drama with musical numbers and an amusing triangle theme concerning the separation of a bride and bridegroom after two weeks' marriage, with threats of divorce, and eventual reconciliation.
ORGAN.—" Americana " Suite, No. 1, Thurban (Hawkes), with adaptation from the piano-solo copy.
NON-SYNC.—As organ, recorded on H.M.V. C.2335 (Band of H.M. Coldstream Guards).

" A SHOT IN THE DARK "
(Warner)

CERT. U. 5,083 ft. Reg. No. F.4526. Reviewed in KINE. October 9, 1941.
PUBLICITY.—One 12-sheet, one 6-sheet.
STARS.—William Lundigan, Nan Wynn, Regis Toomey, Ricardo Cortez.
ATMOSPHERE.—Murder mystery comedy-melodrama, concerning the good-humoured romantic and professional rivalry of a detective and a reporter, with a " who dunnit? " theme, and night-club backgrounds forming the opening sequences.
ORGAN.—" Fata Morgana," Robrecht (Bosworth), with adaptation from the piano-solo copy.
NON-SYNC.—As organ, recorded on Bosworth B.C.1013 by dance orchestra.

Continued from previous column

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KINEMATOGRAPH WEEKLY, Classified Advertisements

SITUATIONS VACANT

WANTED, capable Manager, at once, for the Victoria Cinema, Newquay, Cornwall.—Write or 'phone (57676), Cinemas, 51, Victoria Street, Paignton.

WANTED, CHIEF OPERATOR-ELECTRICAN, ALSO GOOD SECOND, FOR FIRST-CLASS HALL; SIX DAYS.—PARTICULARS TO REGAL CINEMA, STOCKTON-ON-TEES.

SITUATIONS VACANT (cont.)

WANTED, Assistant Manager for good-class kinema, South Wales Area. State age, experience and salary, references (in confidence); exempt from military service.—C., Box 227, Kinematograph Weekly.

OPERATOR.—Wanted, Chief Operator, for Northampton; Western Electric equipment; good wages. Picturedrome, Kettering Road, Northampton.

SITUATIONS VACANT (cont.)

MANAGER, also Chief Operator, wanted immediately.—Apply, Arun Cinema, Arundel, Sussex, or by letter, stating age, references and wages.

SECOND Operator wanted, over 35 or exempt; wages, £4 weekly; good conditions and time off; centre-of-city kinema in Glasgow.—Full particulars to "Cinema," Kempsell's Advertising Service, 103, Hope Street, Glasgow.

FORTHCOMING TRADE SHOWS

LONDON

Date.	Time.	Place	Title of Films.	Shown By.	Stars.	Cert.
Thur., Nov. 27	2.30 p.m. ...	Cambridge ...	Suspicion	RKO-Radio ...	Cary Grant	—
.. .. 27	10.30a.m.&2.30p.m.	Century	Blood and Sand	20th Century-Fox	Tyrone Power ...	—
.. .. 27	2.30 p.m. ...	G.-B. Theatre ...	This Woman is Mine ...	G.F.D.	Franchot Tone ...	—
Fri., .. 28	2.15 p.m. ...	Cambridge ...	South American George ...	Columbia ...	George Formby ...	—
.. .. 28	10.30a.m.&2.30p.m.	Century	Man at Large	20th Century-Fox	Marjorie Weaver ...	—
.. .. 28	10.30 a.m. ...	G.F.D. Private T.	Devil's Pipeline	G.F.D.	Richard Arlen ...	—
.. .. 28	2.30 p.m. ...	G.F.D. Private T.	Moonlight in Hawaii ...	G.F.D.	Jane Frazee	—
Mon., Dec. 1	2.30 p.m. ...	Cambridge ...	Judy Goes to Town ...	British Lion ...	Judy Canova ...	A
.. .. 1	10.30 a.m.&2.30p.m.	Century... ...	Last of the Duanes ...	20th Century-Fox	George Montgomery	—
.. .. 1	10.30 a.m. ...	G.F.D. Private T.	Swing that Cheer	G.F.D.	Tom Brown	—
.. .. 1	2.30 p.m. ...	G.F.D. Private T.	Burma Convoy	G.F.D.	Charles Bickford ...	—
.. .. 1	10.30 a.m. ...	Own Private T.	The Bride Came C.O.D. with short	Warner	... ...	—
Tues., .. 2	11 a.m. ...	G.B. Theatre ...	Outside the Law	British Lion ...	Linda Hayes	U
.. .. 2	2.30 p.m. ...	Cambridge ...	The Pittsburgh Kid ...	British Lion ...	Jean Parker	U
.. .. 2	2.30 p.m. ...	G.B. Theatre ...	It Started with Eve ...	G.F.D.	Deanna Durbin ...	U
.. .. 2	10.30 a.m. ...	G.F.D. Private T.	Mob Town	G.F.D.	Dead End Kids ...	—
Wed., .. 3	11 a.m. ...	G.B. Theatre ...	Rags to Riches	British Lion ...	Mary Carlisle ...	A
.. .. 3	10.30 a.m. ...	G.F.D. Private T.	Lucky Ralston	G.F.D.	Johnny Mack Brown	—
.. .. 3	2.30 p.m. ...	G.B. Theatre ...	Hi, Gang!	G.F.D.	Bebe Daniels	—
.. .. 3	10.30 a.m. ...	Own Private Th.	Flying Blind	Paramount ...	Richard Arlen ...	—
Thur., .. 4	11 a.m. ...	G.B. Theatre ...	Mountain Moonlight ...	British Lion ...	Weaver Brothers ...	—
.. .. 4	2.30 p.m. ...	G.B. Theatre ...	Badlands of Dakota ...	G.F.D.	Robert Stack ...	—
.. .. 4	10.30 a.m. ...	G.F.D. Private T.	Law of the Range ...	G.F.D.	Johnny Mack Brown	—
.. .. 4	2.30 p.m. ...	Cambridge ...	Sundown	United Artists ...	Bruce Cabot	—
Fri., .. 5	10.30 a.m. ...	G.B. Theatre ...	The Singing Hill	British Lion ...	Gene Autry	U
.. .. 5	10.30 a.m. ...	G.B. Theatre ...	Robinhood of the Pecos ...	British Lion ...	Roy Rogers	U

BIRMINGHAM

Fri.,	Nov. 28	10.30 a.m.	...	Scala	Santa Fe Trail	Warner	Errol Flynn	A
..	.. 28	10.30 a.m.	...	Forum	Reg'lar Fellers	Pathe	Sarah Padden ...	U
Mon.,	Dec. 1	10.15 a.m.	...	Scala	Dr. Jekyll and Mr. Hyde ...	M-G-M	Spencer Tracy ...	A
Tues.,	.. 2	10.30 a.m.	...	Forum	South American George ...	Columbia ...	George Formby ...	—
..	.. 2	10.30 a.m.	...	West End ...	Suspicion	RKO-Radio ...	Cary Grant	—
Wed.,	.. 3	10.30 a.m.	...	Forum	Broadway Ahead	Columbia ...	Ruby Keeler	U
..	.. 3	10.30 a.m.	...	Scala	Sergeant York	Warner	Gary Cooper	A
..	.. 3	10.45 a.m.	...	West End ...	They Met in Argentina ...	RKO-Radio ...	Maureen O'Hara ...	—
Thur.,	.. 4	10.30 a.m.	...	Scala	Two in a Taxi	Columbia ...	Anita Louise	U
..	.. 4	10.45 a.m.	...	Forum	Unexpected Uncle... ...	RKO-Radio ...	Charles Coburn ...	—

BELFAST

Fri.,	Nov. 28	10.45 a.m.	...	Picture House ...	Here Comes Mr. Jordan	Columbia ...	Robert Montgomery	A

CARDIFF

Fri.,	Nov. 28	10.45 a.m.	...	Park Hall ...	Affectionately Yours	Warner	Merle Oberon ...	A
..	.. 28	11 a.m.	...	Olympia	Reg'lar Fellers	Pathe	Sarah Padden ...	U
..	.. 28	11 a.m.	...	Empire	The Black Sheep of Whitehall ...	United Artists ...	Will Hay	U
Tues.,	Dec. 2	10.45 a.m.	...	Odeon	Suspicion	RKO-Radio ...	Cary Grant	—
..	.. 2	10.45 a.m.	...	Olympia	Our Wife	Columbia ...	Melvyn Douglas ...	A
..	.. 2	10.45 a.m.	...	Park Hall ...	Singapore Woman...	Warner	Brenda Marshall ...	A
..	.. 2	10.45 a.m.	...	Empire	Belle Star	20th Century-Fox	Gene Tierney ...	—
Wed.,	.. 3	10.45 a.m.	...	Empire	They Met in Argentina	RKO-Radio ...	Maureen O'Hara ...	—
..	.. 3	10.45 a.m.	...	Olympia	Two in a Taxi	Columbia ...	Anita Louise	U
..	.. 3	10.45 a.m.	...	Park Hall ...	Unholy Partners	M-G-M	Ed. G. Robinson ...	A
Thur.,	.. 4	10.45 a.m.	...	Olympia	Unexpected Uncle...	RKO-Radio ...	Charles Coburn ...	—

GLASGOW

Fri.,	Nov. 28	10.50 a.m.	...	Cosmo	Reg'lar Fellers	Pathe	Sarah Padden ...	U
..	.. 28	10.45 a.m.	...	Regal	Here Comes Happiness	Warner	Mildred Coles ...	U
..	.. 28	10.45 a.m.	...	La Scala ...	Broadway Limited	United Artists ...	Victor McLaglen ...	U
Mon.,	Dec. 1	11 a.m.	...	Own Theatre ...	Great Guns...	20th Century-Fox	Laurel and Hardy ...	U
Tues.,	.. 2	10.30 a.m.	...	Paramount ...	Suspicion	RKO-Radio ...	Cary Grant	—
..	.. 2	10.45 a.m.	...	Regal	Our Wife	Columbia ...	Melvyn Douglas ...	A
..	.. 2	11 a.m.	...	Own Theatre ...	Man at Large	20th Century-Fox	Marjorie Weaver ...	—
Wed.,	.. 3	10.45 a.m.	...	Picture House ...	They Met in Argentina	RKO-Radio ...	Maureen O.Hara ...	—
..	.. 3	10.45 a.m.	...	Regal	South American George	Columbia ...	George Formby ...	—
..	.. 3	10.45 a.m.	...	Paramount ...	Blood and Sand	20th Century-Fox	Tyrone Power ...	—
Thur.,	.. 4	10.45 a.m.	...	Regal	Unexpected Uncle...	RKO-Radio ...	Charles Coburn ...	—
..	.. 4	10.45 a.m.	...	Green's Playhouse	Two in a Taxi	Columbia ...	Anita Louise	U

LEEDS

Fri.,	Nov. 28	10.45 a.m.	...	Ritz	Reg'lar Fellers	Pathe	Billy Lee	U
..	.. 28	10.45 a.m.	...	Tower	Here Comes Happiness	Warner	Mildred Coles ...	U
..	.. 28	10.45 a.m.	...	Scala	The Black Sheep of Whitehall ...	United Artists ...	Will Hay	U
Mon.,	Dec. 1	10.45 a.m.	...	Tower	Moon Over Her Shoulder ...	20th Century-Fox	Lynn Bari	—
Tues.,	.. 2	10.30 a.m.	...	Scala	Suspicion	RKO-Radio ...	Cary Grant	—
..	.. 2	10.45 a.m.	...	Tower	The Big Boss	Columbia ...	Otto Kruger	A
..	.. 2	10.45 a.m.	...	Ritz	International Squadron	Warner	Ronald Reagan ...	A
Wed.,	.. 3	10.45 a.m.	...	Scala	They Met in Argentina	RKO-Radio ...	Maureen O'Hara ...	—
..	.. 3	10.45 a.m.	...	Ritz	South American George	Columbia ...	George Formby ...	—
..	.. 3	10.15 a.m.	...	Tower	Dr. Jekyll and Mr. Hyde ...	M-G-M	Spencer Tracy ...	A
Thur.,	.. 4	10.45 a.m.	...	Ritz	Unexpected Uncle...	RKO-Radio ...	Charles Coburn ...	—
..	.. 4	10.45 a.m.	...	Tower	Two in a Taxi	Columbia ...	Anita Louise	U

LIVERPOOL

Fri.,	Nov. 28	10.30 a.m.	...	Majestic	Dr. Jekyll and Mr. Hyde... ...	M-G-M	Spencer Tracy ...	A
Tues.,	Dec. 2	10.45 a.m.	...	Paramount ...	Suspicion	RKO-Radio ...	Cary Grant	—
..	.. 2	10.45 a.m.	...	Forum	Own Wife	Columbia ...	Melvyn Douglas ...	A
..	.. 2	10.45 a.m.	...	Majestic	Here Comes Happiness	Warner	Mildred Coles ...	U
..	.. 2	11a.m.&2.30p.m.		Own Theatre ...	Belle Star	20th Century-Fox	Gene Tierney	—
Wed.,	.. 3	10.45 a.m.	...	Trocadero ...	They Met in Argentina	RKO-Radio ...	Maureen O'Hara ...	—
..	.. 3	10.45 a.m.	...	Forum	South American George	Columbia ...	George Formby ...	—
..	.. 3	10.45 a.m.	...	Majestic	Santa Fe Trail	Warner	Errol Flynn	A
Thur.,	.. 4	10.45 a.m.	...	Forum	Unexpected Uncle...	RKO-Radio ...	Charles Coburn ...	—
..	.. 4	10.45 a.m.	...	Scala	The Big Boss	Columbia ...	Otto Kruger	A
..	.. 4	11 a.m.	...	Paramount ...	Blood and Sand	20th Century-Fox	Tyrone Power ...	—

MANCHESTER

Fri.,	Nov. 28	10.45 a.m.	...	Gaumont... ...	Unholy Partners	M-G-M	Ed. G. Robinson ...	A
..	.. 28	10.45a.m.&2.30p.m.		Private Theatre...	Santa Fe Trail	Warner	Errol Flynn	A
..	.. 28	10.45 a.m.	...	Oxford Street ...	The Black Sheep of Whitehall ...	United Artists ...	Will Hay	U
..	.. 28	10.30 a.m.	...	Theatre Royal ...	Sporting Love	Ben C. Gibbs ...	Stanley Lupino ...	U
Tues.,	Dec. 2	10.45 a.m.	...	Gaumont... ...	Suspicion	RKO-Radio ...	Cary Grant	—
..	.. 2	10.45 a.m.	...	Theatre Royal ...	Our Wife	Columbia ...	Melvyn Douglas ...	A
Wed.,	.. 3	10.45 a.m.	...	Gaumont... ...	They Met in Argentina	RKO-Radio ...	Maureen O'Hara ...	—
..	.. 3	10.45 a.m.	...	Gaiety	Freshman Year	G.F.D.	Dixie Dunbar... ...	—
..	.. 3	10.45 a.m.	...	Theatre Royal ...	Great Guns	20th Century-Fox	Laurel and Hardy ...	U
Thur.,	.. 4	10.45 a.m.	...	Theatre Royal ...	Unexpected Uncle	RKO-Radio ...	Charles Coburn ...	—
..	.. 4	10.45 a.m.	...	Gaiety	Two in a Taxi	Columbia ...	Anita Louise... ...	U

NEWCASTLE

Fri.,	Nov. 28	10.30 a.m.	...	Stoll's	Reg'lar Fellers	Pathe	Billy Lee	U
..	.. 28	10.30 a.m.	...	Haymarket ...	Dr. Jekyll and Mr. Hyde... ...	M-G-M	Spencer Tracy ...	A
..	.. 28	10.45 a.m.	...	Essoldo	Singapore Woman...	Warner	Brenda Marshall ...	A
Mon.,	Dec. 1	10.30 a.m.	...	Essoldo	The Big Boss	Columbia... ...	Otto Kruger	A
..	.. 2	10.45a.m.&3p.m.		Own Theatre ...	Moon Over her Shoulder	20th Century-Fox	Lynn Bari	—
Tues.,	.. 2	10.45 a.m.	...	Odeon	Suspicion	RKO-Radio ...	Cary Grant	—
..	.. 2	10.30 a.m.	...	Stoll's	Two in a Taxi	Columbia ...	Anita Louise	U
..	.. 2	10.45 a.m.	...	Essoldo	Here Comes Happiness	Warner	Mildred Coles ...	U
Wed.,	.. 3	10.45 a.m.	...	Queen's	They Met in Argentina	RKO-Radio ...	Maureen O'Hara ...	—
..	.. 3	10.30 a.m.	...	Haymarket ...	Tillie the Toiler	Columbia ...	Kay Harris	U
..	.. 3	10.45a.m.&3p.m.		Own Theatre ...	Belle Star	20th Century Fox	Gene Tierney ...	—
Thur.,	.. 4	10.45 a.m.	...	Essoldo	Unexpected Uncle	RKO-Radio ...	Charles Coburn ...	—
..	.. 4	10.30 a.m.	...	Haymarket ...	Our Wife	Columbia ...	Melvyn Douglas ...	A
..	.. 4	10.45 a.m.	...	Essoldo	Santa Fe Trail	Warner	Errol Flynn	A

NOTTINGHAM

Fri.,	Nov. 28	10.45 a.m.	...	Carlton	Sergeant York	Warner	Gary Cooper	A
..	.. 28	10.30 a.m.	...	Ritz	New York Town	Paramount ...	Fred MacMurray ...	U
Tues.,	Dec. 2	10.45 a.m.	...	Ritz	Suspicion	RKO-Radio ...	Cary Grant	—
Wed.,	.. 3	10.45 a.m.	...	Hippodrome ...	They Met in Argentina	RKO-Radio ...	Maureen O'Hara ...	—
..	.. 3	10.45 a.m.	...	Carlton	Santa Fe Trail	Warner	Errol Flynn	A
Thur.,	.. 4	10.45 a.m.	...	Elite	Unexpected Uncle...	RKO-Radio ...	Charles Coburn ...	—

SHEFFIELD

Fri.,	Nov. 28	10.30 a.m.	...	Union Street ...	The Perfect Crime	Columbia ...	Ralph Bellamy ...	A
..	.. 28	10.30 a.m.	...	Cinema House ...	The Deadly Game	Pathe	Charles Farrell ...	A
Tues.,	Dec. 2	10.30 a.m.	...	Cinema House ...	Reg'lar Fellers	Pathe	Billy Lee	U
..	.. 2	10.30 a.m.	...	Hippodrome ...	Suspicion	RKO-Radio ...	Cary Grant	—
..	.. 2	10.30 a.m.	...	Union Street ...	Two in a Taxi	Columbia... ...	Anita Louise	U
Wed.,	.. 3	10.30 a.m.	...	Hippodrome ...	They Met in Argentina	RKO-Radio ...	Maureen O'Hara ...	—
..	.. 3	10.30 a.m.	...	Union Street ...	The Big Boss	Columbia ...	Otto Kruger	A
..	.. 3	10.30 a.m.	...	Cinema House ...	Singapore Woman...	Warner	Brenda Marshall ...	A
..	.. 3	10.30 a.m.	...	Regent	The Black Sheep of Whitehall ...	United Artists ...	Will Hay	U
Thur.,	.. 4	10.30 a.m.	...	Hippodrome ...	Unexpected Uncle...	RKO-Radio ...	Charles Coburn ...	—
..	.. 4	10.30 a.m.	...	Cinema House ...	Here Comes Happiness	Columbia ...	Brenda Marshall ...	A

SITUATIONS VACANT (cont.)

WANTED, General Manager, incorporating duti (1) Resident Manager, capable of presenting fil variety, broadcasts; strict disciplinarian, canat undertaking in emergency pro ection, stage manag electrician, paybox, etc; (2) Booking Manager highly competitive situation; temperate habits. first instance apply, with details of experience a salary, to B., Box 226, Kinematograph Weekly.

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